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ABSTRACT

This thesis describes a method for teaching English composition, with the parallel development of comprehension skills, to students in the Middle East Technical University. A survey of techniques for teaching English composition to foreign students is provided along with a discussion of the steps usually followed in writing instruction. The theoretical aspects of writing are considered as are the various types of discourse. Ideas on teaching each type of discourse are presented. The author applies a theory of discourse to composition instruction, suggesting activities and a program outline for elementary, intermediate, and advanced levels. Typical examples of lesson plans for the intermediate level are included. A bibliography is provided. (VM)

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TEACHING COMPOSITION THROUGH COMPREHENSION: A SURVEY OF TEACHING ENGLISH COMPOSITION TO FOREIGN STUDENTS AND ITS APPLICATION TO THE ENGLISH PROGRAM AT THE MIDDLE EAST TECHNICAL UNIVERSITY IN TURKEY

by

ÖZDEN EKMEKCI, B.A.

THESIS

Presented to the Faculty of the Graduate School of
The University of Texas at Austin
in Partial Fulfillment
of the Requirements
for the Degree of

MASTER OF ARTS

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APPROVED:

John G Bordie

James L. Kinneavy

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PREFACE

This thesis describes a method for teaching English composition, with the parallel development of comprehension skills, to students in the Middle East Technical University. Therefore, it is appropriate to provide background information concerning the administration of the University.

Middle East Technical University was established in 1956. In 1962, construction began on the new campus located seven kilometers outside of Ankara, Turkey's capital city. Classes started in October, 1963. The University now serves 5400 students and has 670 faculty members, with 40 buildings occupying more than 150,000 square meters. Among the buildings of the campus are the Architecture Faculty and Administrative Science Faculty buildings; the Electrical, Mechanical, Chemical, Civil, Metallurgical and Mining Engineering Department buildings of the Engineering Faculty; and the Mathematical Department building, the chemistry and physics laboratories, and the Auditorium of the Arts and Sciences Faculty.

The purpose of the University is to offer scientific and technical training to students from all parts of the world. Considering the nationalities of the registered students at the University, we can name all the countries in the Middle East as well as many European countries such as France, Belgium, Italy and England; African countries such as Ethiopia, Ghana; Asian countries such as China, India, and Pakistan; and North American countries such as the United States of America.

The University also conducts applied research that will provide benefits for Turkey as well as other nations and its staff tries to solve economic problems in the Middle East.

For the two purposes mentioned above, the Middle East Technical University has installed modern laboratories and has been developing a Central Library Collection to provide a study and research facility for the faculty and students. Additionally, the University receives 1,063 current periodicals.

There is a Department of Computer Sciences in addition to the main four faculties of Architecture, Administrative Sciences, Engineering, and Arts and Sciences. Since the main language of instruction is English there is an English Preparatory School where students gain proficiency in English in a prefreshman year so that they will be able to follow freshman courses the following year.

The English Preparatory School was founded in 1963 but experienced level courses had been held since 1961. Before then only students with sufficient knowledge of English could take the entrance examination. Now the entrance examinations are given either in Turkish or English, depending on the wish of the student. Those who do well in scientific and technical subjects but who have unsatisfactory results in English are admitted to the English Preparatory School.

Every year almost 800 students are grouped into small classes varying between 20 and 30 and meet 25 hours per week to learn the four skills of the language. The classes are staffed by 35 teachers and seven laboratory supervisors. Each member of the staff tries his best to improve the current language program. The thesis presented here is one of the attempts in the same field.

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CHAPTER I

INTRODUCTION

The aim of this paper is to make some steps towards a better program for teaching composition in English to the students at the Preparatory School of the Middle East Technical University in Ankara, Turkey. Hopefully, it could be used in situations where similar programs exist. The audio-lingual method which is being applied in the school has been developed for the purpose of teaching oral English to students who are interested in improving their listening and speaking skills beyond the elementary skills usually envisaged in ordinary foreign language teaching situations. Since students at Middle East Technical University will be writing their research papers and their examinations in English at the university, an efficient method has to be used in developing their ability to express their thoughts effectively in the foreign language. Composition is the crucial component of the language program which helps the students in developing the ability to express their ideas in written form. If they are not given a good composition program to go along with their technical training in subject matter, there will be a disturbing disparity between the content of their research reports and the level of English in which they are expressed. In such occasions many of the students regress to literal translation and the idea suffers.

The situation at Middle East Technical University has many parallels in foreign language teaching situations in other countries. When proficiency of English is needed in other scientific fields, there will be a demand for a composition program of the sort that is similar to native language composition learning.

For the purpose of arriving at the desired goal, a survey is made of the opinions of scholars in teaching English composition to foreign students. Along with this survey, some research is made on teaching methods of composition for English speakers. Because language facility at this level is much more a matter of discourse than linguistics, the discourse approach, favored by several writers in America in native language learning, will be introduced here. Since this new rhetoric puts great emphasis on purposeful and effective communication, students are led to discover how the sender's experiences affect the form and content of the message he sends. Many teachers believe that careful analysis of discourse improves the ability of students to think logically. Through this type of analysis the students explore the relationships between language and thought. In the application of this new rhetoric to English composition teaching to foreign students, use is made of James Kinneavy's theory of discourse which clearly explains the aims and modes of discourse and their place in the field of English study.[1]

As can be shown, a student's ability to write is not just the concern of English teachers for the speakers of other languages but for the whole English speaking world. English teachers of native speakers strongly believe that a key to the teaching of writing is good teaching of organization. Meade and Ellis, in their review of all high school textbooks published in the 1960's list "description," "comparison," "contrast," "reason," "examples," "definition" and "chronology" as the most frequently used methods of development.[2] Foreign language teachers however, deal with composition quite differently, putting too much emphasis on accuracy in linguistic structures because they start at very elementary levels, with the consequent neglect of discourse structures.

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[1] James L. Kinneavy, A Theory of Discourse, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966).

[2] Richard A. Meade and W. Geiger Ellis, "Paragraph Development in the Modern Age of Rhetoric," English Journal, Vol. 59, No. 2, (February, 1970), page 219.

The program to be outlined here will not neglect linguistic structures, but will also include the often neglected semantic structures as well as the problems at the discourse level.

PROGRAM HELD AT MIDDLE EAST TECHNICAL UNIVERSITY

Before going into the details of the program it would be useful to give a concrete description of the program as it presently exists at Middle East Technical University.

At the Middle East Technical University, the medium of instruction is English. Students who pass the entrance examination but fail English, study the language by taking an intensive course for a year at the Preparatory School. These students, varying in age from 17 to 22, are grouped into classes according to the degree of their English knowledge. They all start with the same basic series called Spoken English for Turks by Sheldon Wise, et al. The lessons are grouped into four daily class hours. Paralleling the classroom instruction, the students practice the drills in the laboratory for an hour every day.

The textbooks are prepared for the audio-lingual method; therefore, they are used in teaching oral English to Turkish students who are interested in developing their listening and speaking skills. The objective of this method is to enable the students to master the following by the end of the first fifty lessons:

1. a pronunciation of English that is acceptable and understood wherever English is spoken;
2. the most important grammatical constructions of English;
3. a small but useful vocabulary, and
4. a thorough understanding of relationships between English sounds and conventional spelling.[3]

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[3] Sheldon Wise, Charles Wise, and Jaeckel Downing, Spoken English for Turks, Book I, (Robert College, English Language Division, Istanbul, 1966), page XV.

lessons 51 and after are prepared with the intention of teaching students how to enlarge their vocabulary, to improve their fluency, and to read English books.

Spoken English for Turks is composed of eighteen books, containing 90 units altogether. The first ten books with 50 lessons give the basic concepts of English at the elementary level. The second half of this series is prepared for the advanced level. In the elementary books, each lesson contains five activities:

G: Grammar Section (one-half hour)
(in each of the four hours)

C: Grammar Checkup (one-fourth hour)
(first and third hours)

D: Key Dialogue (one-fourth hour)
(first and fourth hours)

R: Dialogue Review (one-fourth hour)
(second and fourth hours)

P: Pronunciation Section (one-fourth hour)

or

Spelling
(second and fourth hours)

In the second part, the seven activities in each lesson are abbreviated as follows:

G: Grammar Section
(in each of the four hours)

C: Grammar Checkup (third hour)

D: Key Dialogue (first and fourth hours)

R: Dialogue Review (second and third hours)

F: Fluency Drill (first hour)

X: Extra Reading (fourth hour)
The material is provided from other books.

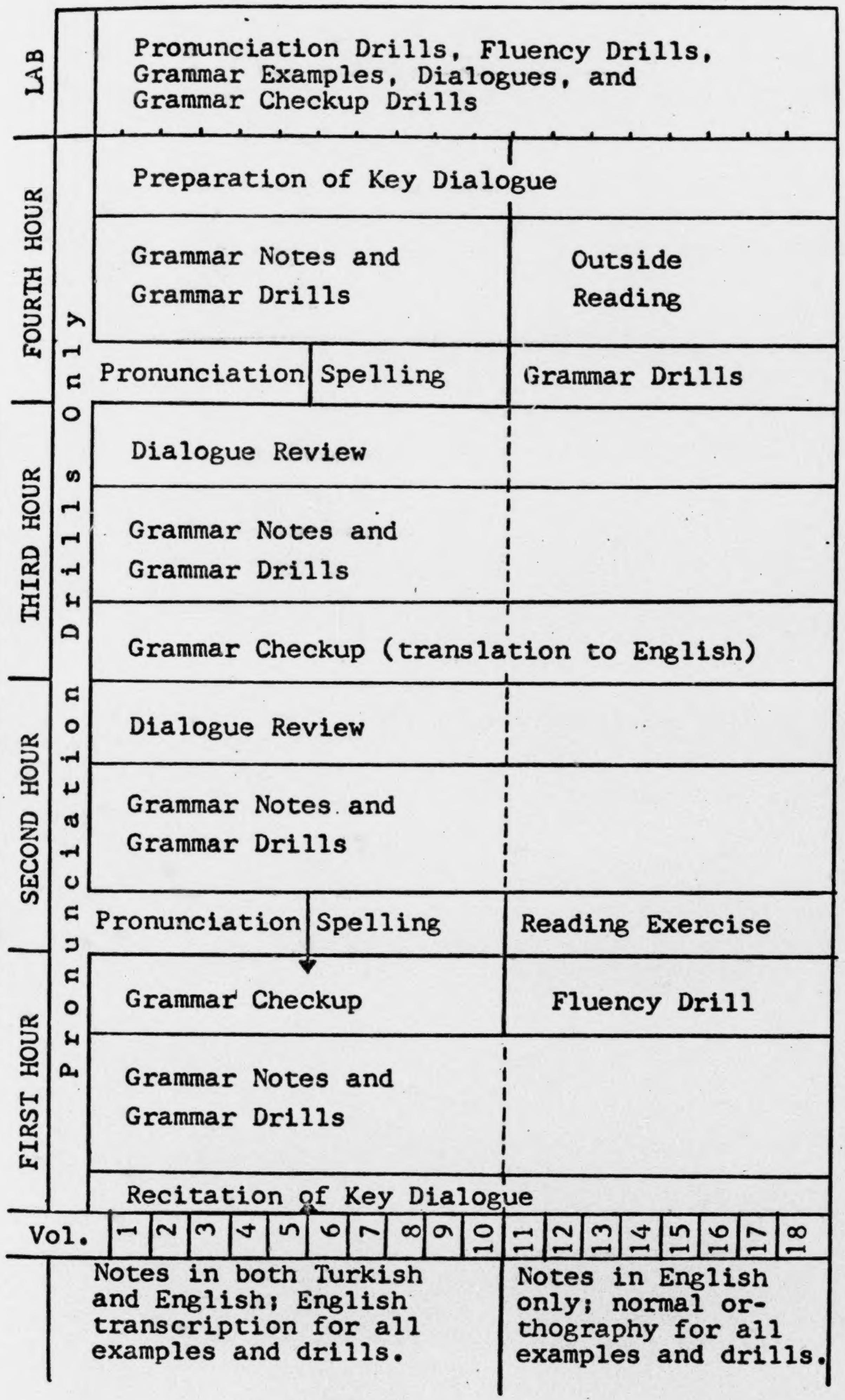
The first three and a half lessons are devoted entirely to pronunciation. There is a fixed pattern for every lesson, starting with Lesson Six. A typical lesson for the first part of the course is organized as follows:

6:1	(First hour)
6D1	Recitation of Key Dialogue 5D4
6G1	Grammar Section
6C1	Grammar Checkup
6:2	(Second hour)
6P2	Pronunciation Section
6G2	Grammar Section
6R2	Dialogue Review
6:3	(Third hour)
6C3	Grammar Checkup
6G3	Grammar Section
6R3	Dialogue Review
6:4	(Fourth hour)
6P4	Pronunciation Section
6G4	Grammar Section
6D4	Key Dialogue (See Chart I)

The first hour starts with the recitation of the key dialogue which was introduced the previous day. After the students are given the chance to recite the dialogue they have memorized, a new aspect of grammar and new expressions are introduced with several examples. Since the new expressions are not given in context, they do not carry much semantic significance. The students only learn the Turkish equivalents which are written on the same page opposite each expression. Due to the shortage of time in the classroom, the teacher cannot put much emphasis on the use of these patterns and expressions in context. Conversion and replacement exercises follow the examples, to give students a chance to drill the item introduced. At the end of the first hour students are asked to perform drill checkups to refresh their memories on the items they have learned the previous day. Starting with Lesson 51, this part is replaced by fluency drill. In the second hour, more emphasis is put on pronunciation for the first thirty lessons, spelling for Lessons 31-50, and reading exercises for all subsequent lessons. After the grammar section, the hour ends with a short review dialogue that covers

CHART I, 1

HOW SPOKEN ENGLISH FOR TURKS IS ORGANIZED*


LAB
Pronunciation Drills, Fluency Drills, Grammar Examples, Dialogues, and Grammar Checkup Drills
FOURTH HOUR
Preparation of Key Dialogue
Grammar Notes and Grammar Drills
Outside Reading
Pronunciation
Spelling
Grammar Drills
THIRD HOUR
Dialogue Review
Grammar Notes and Grammar Drills
Grammar Checkup (translation to English)
SECOND HOUR
Dialogue Review
Grammar Notes and Grammar Drills
Pronunciation
Spelling
Reading Exercise
FIRST HOUR
Grammar Checkup
Fluency Drill
Grammar Notes and Grammar Drills
Recitation of Key Dialogue
Pronunciation Drills Only
Vol.
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
Notes in both Turkish and English; English transcription for all examples and drills.
Notes in English only; normal orthography for all examples and drills.

*Organizational pattern of Spoken English for Turks prepared by the writers of the book; and a copy of it given to John Bordie by Bruce Downing.

the recent syntactic patterns that were mastered. In the third hour, the students do some more drill checkups to review the previous lesson. As in the first and second hours, new patterns are introduced and they are followed by drills. Another short review dialogue is introduced after some pronunciation and grammatical drills. After Lesson 51 more time is provided for outside reading by decreasing the amount of grammar drills.

Since all lessons after Lesson 51 are at an advanced level, there are some other changes. First of all, the examples, drills and dialogues are written in conventional spelling instead of the phonemic transcription that was used in the first ten books. Secondly, notes are written only in simple English, using the vocabulary and the structure the students have previously learned. Thirdly, more emphasis is given to word study and vocabulary building.

The program is very helpful to students in the improvement of their listening and speaking skills. However, the hours are laden with so much material that the teacher cannot converse with individual students in order to test how well they have comprehended the material. Instead, he works under great tension and often is frustrated in the attempts to cover the material within a given time. In fact, in order to present and drill everything in the grammar section, he cannot spare enough time for the key dialogue, where the students have their only chance to see all the grammatical and semantic components being used in context.

As a result of this program, the students can do drills quite well; they are provided with reasonably good pronunciation; and they can use the correct form of the grammatical item that is asked in the examination. However, when they are involved in conversation, they cannot do a good job.

Even in the oral skills the transfer of the grammatical and semantic skills into a discourse situation is not always achieved, just as in teaching writing skills the audio-lingual method used in teaching speaking skills needs the added dimension of actual discourse practice. Although their listening and reading skills improve a lot, their speaking and writing skills fall behind the expected average. The outside reading helps considerably in supporting the textbooks. Along with these textbooks, a well planned program is needed to engage the students both in conversation and writing so they can express their ideas.

PROBLEMS IN TEACHING COMPOSITION

The problem in foreign language teaching usually comes from the teacher's assumption that if students can correctly write single sentences, they can also write a good composition. This is not true in every case. When writing a single sentence, a student is not thinking in terms of ideas and organization. He only focuses his attention on the pointed grammatical item and tries to use the correct form as it is indicated. On the other hand, when he starts to write a composition, he has to think in order to put down his ideas effectively. If he is not given the habit of thinking in the target language and if he is not taught the syntax and semantics in context, he will make use of his own language in putting ideas into order. That is where all the trouble comes from. While transferring his ideas from his native language to the foreign language, he makes the usual syntactic and semantic mistakes. This factor can easily be seen when some composition papers written by Middle East Technical University students are examined.[4] Even in the controlled compositions, the bad effect of translation can be easily seen. In these compositions, the grammatical errors can usually be grouped into five categories: (1) omission and misuse of articles; (2) leaving out the plural endings in nouns; (3) wrong use of prepositions; (4) treating adverbials as nouns.

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[4] A typical set of compositions was analyzed to arrive at these conclusions.

Most of these errors are so elementary that the student would use the right form if he were asked to fill in the space in a sentence in an exercise. However, when it comes to writing, all the elementary rules he has learned slip out of his mind. Since he thinks in Turkish, he becomes influenced by the syntax of the Turkish language. He proves this factor in his composition, using phrases as "many kind_ of boxes," "big box is on the table," "there is two bale_," "she like_ __ there," "at last day," "I enjoy to listen__ __ pop music," "I'll wait it." Errors of this type are often repeated. The main reason for these errors is that they are word for word translations.

Often the use of translation leads the students to make semantic mistakes in addition to grammatical errors. They "make a holiday" instead of taking it. They "turn to Ankara" instead of return. They "drive a horse" instead of ride one. Another cause of semantic errors is the wrong use of the dictionary. When they do not know the English equivalent of a word they look it up in the dictionary and come up with awkward results, such as "She has a normal tall." The reason for this is that they do not know which word to choose. For example, for "kabuk" (which means the outside of anything) the dictionary has these words listed: bark, rind, peel, skin, shell, crust. If the students do not know the use of these words in context the information given in the dictionary will not be of any help. In fact, it might even further confuse them.

These are some of the grammatical and semantic problems students face by using literal translation and dictionaries. Among these students there are some with other problems, differing according to their educational and social backgrounds. Some students, during their six years of study in English, have formed bad habits in the use of some expressions. Breaking bad habits and replacing them with good ones takes time and effort on both the students' and the teachers' part. Some students, who have not been trained to put their ideas into an organized pattern, give irrelevant details and never mention the basic aspects of the topic on which they write.

CHAPTER II

A SURVEY OF TECHNIQUES OF TEACHING ENGLISH COMPOSITION TO FOREIGN STUDENTS

WHAT IS MEANT BY WRITING?

In defining composition different authorities give different definitions for writing as a result of their approach in the application of composition in the classroom.

Rivers mentions three kinds of writing.[5] The first kind is putting down graphic symbols. This may be copying the units without knowing the meaning. She calls this graphemic activity "notation." When morphemics are involved, the procedure is called spelling. The second type of writing she mentions is recording in graphic forms according to the system accepted by "educated native speakers." This syntactical activity involves mostly grammatical exercises. The last type of writing, which is called composition, is divided into two groups. In the first group, writing refers to "expressing ideas in a consecutive way, according to the graphic conventions of the language."[6] In the second group, accurate and idiomatic writing with awareness of style takes place. She does not approve of foreign students performing this kind of writing because it might cause frustration.

Mackey also mentions three kinds of writing and he groups them under these headings: "(1) the ability to shape the letters of the alphabet (graphics), (2) knowledge of the right combinations of letters (spelling), and (3) skill in expressing oneself through the written word (composition)."[7]

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[5] Wilga M. Rivers, Teaching Foreign-Language Skills, (Chicago, Illinois: The University of Chicago Press, 1968), Chapter 10.

[6] Ibid., page 241.

[7] William Francis Mackey, Language Teaching Analysis, (Bloomington, Indiana: Indiana University Press, 1965), page 282.

The reason he uses these general terms is he wants to include all the techniques used in foreign language starting with elementary school children and going up to adults.

Janet Ross, on the other hand, uses a transformational approach in writing, thinking that transformational grammar will help the students to identify faulty transforms or sentence constructions in their composition.[8] She believes that a skill basic to composition skill is control of sentence structure and accuracy in mechanism because these factors enable the students to write correctly the first time and not to practice error. For Ross, the only way for the student to learn the patterns of language is to observe them through the reading passages and imitate them in their writing.

Contrary to Ross, Stephen Judy claims that "writing is something learned through experience rather than through direct instruction."[9] Mary Finocchiaro points out the same idea and advises the teacher to let the students have a lot of sensory experiences so that they can store the ideas for communication.[10] The discussion of the experience will form the basis of composition.

Marina Prochoroff and her associates find two meanings for "writing." Their first definition is, "Spelling in the sense of making the proper choice of letters in the proper sequence in response to both oral and written stimuli."[11] They include copying and dictation in the first definition. In the

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[8] Janet Ross, "Controlled Writing, A Transformational Approach," Teaching English to Speakers of Other Languages Quarterly, Volume 2, No. 4, (December, 1968), pages 253-261.

[9] Stephen Judy, "The Search of Structures in the Teaching of Composition," English Journal, Volume 59, No. 2, (February, 1970), page 214.

[10] Mary Finocchiaro, "Secondary School Composition: Problems and Practices," Teaching English to Speakers of Other Languages Quarterly, Volume 1, No. 3, (September, 1967), pages 40-46.

[11] Marina Prochoroff, et al, "Writing as Expression," Reports of the Working Committees, Language Learning: The Intermediate Phase, Northeast Conference on the Teaching of Foreign Languages, Inc., Ed. William F. Bottiglia, (Manchester, New Hampshire, 1963), pages 63-81.

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second definition: "It also means to put down on paper what one wishes to express, using a style and a vocabulary appropriate to the material or the occasion--informal or formal, literary or technical."[12] There is the emphasis on writing that fulfills the most important objective of foreign language programs. To attain this objective they suggest a very meristic approach. Mary Thompson, who adopts the same definition gives similar suggestions to lead the students to free composition.[13]

In respect to free composition, Frank Grittner mentions introducing model paragraphs.[14] Even at that stage, the model paragraphs he uses do not go beyond personal and business letters and short articles for newspapers.

Peter Olivia names grammatical exercises for controlled composition without mentioning model paragraphs.[15] He thinks that even in free composition, which should be introduced at the advanced level, the teacher should not be concerned with style. However, he is in favor of developing the skill of writing in connection with easy reading prose. Like Thompson and Prochoroff, Cornfield takes free composition as a goal for foreign language instruction.[16] She directs the students to this aim by asking them to construct sentences.

For Lado, "to write is to put down the graphic symbols that represent a language one understands, so that others can read these graphic symbols if they know the language and the graphic representation."[17] He defines learning to write a foreign language as "learning to put down at a speed greater than that of drawing the conventional symbols of the writing system that represent the utterances one has in mind."[18] Presenting what is known in script is only one aspect of writing. At the second stage of writing the student should be taught to present his information in a pattern that is acceptable for the occasion.

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[12] Marina Prochoroff, et al. "Writing as Expression," Reports of the Working Committees, Language Learning: The Intermediate Phase, Northeast Conference on the Teaching of Foreign Languages, Inc., Ed. William F. Bottiglia, (Manchester, New Hampshire, 1963), page 63.

[13] Mary P. Thompson. "Writing in an Audio-Lingual Modern Foreign Language Program," Foreign Languages and the Schools, Book of Readings, Ed. Mildred R. Donoghue, (Dubuque, Iowa: W. C. Brown Company, 1967), pages 214-221.

[14] Frank M. Grittner. Teaching Foreign Languages, (New York, New York: Harper & Row, Publishers, 1969), pages 271-278.

[15] Peter F. Olivia. The Teaching of Foreign Languages, (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1969), pages 152-162.

[16] Ruth R. Cornfield. Foreign Language Instruction: Dimensions and Horizons, (New York, New York: Meredith Publishing Company, 1966), pages 113-123.

Donald Bowen, referring to writing, mentions the different uses of language due to time and place changes or the different styles of the different liberal arts.[19] He wants students to be taught the most effective and useful variants of language usage. However, he does not give his criteria in choosing the varieties. He is in favor of introducing all "adequate" forms of writing to students, considering the teacher the most important source of language models and linguistic guidance available.

Jean Praninskas observes writing as a whole and believes that writing pattern practice drill does not prepare the students for composition writing.[20] She distinguishes the conversational style from prose style, saying that "prose style sentences are more precise and express relationships which are more complex than those expressed by single sentences in speech."[21]

Arapoff, like Praninkas, gives emphasis to unity in writing.[22] She describes teaching writing as a process which "consists primarily of getting students to compose; of getting them to put grammatical sentences together in such a way that they form a coherent unity--a written discourse."[23] She stresses reading and writing composition as a whole and not reading or writing sentences one by one. In this way they can recognize and understand how sentences are produced differently in a different context. She wants the students to read and compare the given models with the help of the teacher.

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[17] Robert Lado. *Language Teaching: A Scientific Approach*, (New York: McGraw-Hill, Inc., 1964), page 143.

[18] *Ibid.*, page 143.

[19] Donald J. Bowen. "Linguistic Variation as a Problem in Second-Language Teaching," *Teaching English as a Second Language*, Ed. Harold B. Allen, (New York: McGraw-Hill Book Company, 1965), pages 248-256.

[20] Jean Praninskas. "Controlled Writing," *On Teaching English to Speakers of Other Languages Quarterly*, Ed. Virginia Allen, (Champaign, Illinois: National Council of Teachers of English, 1965), pages 146-148.

[21] *Ibid.*, page 146.

The teacher asks questions on how grammatical and semantic rules operate to transform the first model into the second. Then the student transforms a similar model to its second form. She calls her method "Discovery and Transform." She considers composition as a thinking process where the students select and organize the thoughts, facts, opinions or ideas they acquired through perception or hearing, experience or reading. "This includes all kinds of writing from the poem to the scientific experiment."[24]

As a result of their adoption of different definitions for "writing," people approach teaching composition from different angles. Those who advocate that most of the students will never be required to write the foreign language for anything but the most straightforward of purposes such as letters, or perhaps short reports, emphasize correct structure. They deal with the writing procedure in a meristic way, starting from sentence structure and advancing to paragraph writing with the awareness of spoken and written languages. On the other hand, people who make the difference between writing pattern drill exercises and composition exercises put great emphasis on teaching composition as a unit related to a given model. Although the students are asked to make some grammatical changes in the model, they learn how ideas are organized in composition. Carr says, "The patterns of English paragraphs and essays are not so easily visualized as the patterns of English sentence structures, but nevertheless they do exist and can and must be taught."[25]

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[22] Nancy Arapoff. "Writing: A Thinking Process," Teaching English to Speakers of Other Languages Quarterly, Volume 1, No. 2, (Champaign, Illinois: National Council of Teachers of English, June, 1967), pages 33-39.

[23] Nancy Arapoff. "Discover and Transform: A Method of Teaching Writing to Foreign Students," Teaching English to Speakers of Other Languages Quarterly, Volume 3, No. 4, (Champaign, Illinois: National Council of Teachers of English, December, 1969), page 249.

[24] Ibid., page 33.

Although scholars are grouped into two large approaches, those taking the meristic way and those taking the holistic approach, they generally agree on the four steps of writing: (1) Copying, (2) Dictation, (3) Controlled composition, and (4) Free composition. Their approaches to these steps are different as indicated in Charts II, 1; II, 2; and II, 3.

THE RELATION OF WRITING TO THE TOTAL LANGUAGE PROGRAM

Most authorities agree that written exercises should be based on the material that has already been introduced orally and as a result the students are assumed to have mastered the grammatical and phonetic aspects of the material they are asked to write. They all agree that students should not be taught to write what they have not learned by other arts of language. Prochoroff expresses her opinion on this matter, saying that after listening and speaking, the students cannot start writing composition without obtaining mechanical control of the written representation of the sound of the language he is learning.[26]

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[25] Donna H. Carr. "A Second Look at Teaching Reading and Composition," Teaching English to Speakers of Other Languages Quarterly, Volume 1, No. 1, (Champaign, Illinois: National Council of Teachers of English, March, 1967), pages 30-39.

[26] Marina Prochoroff, et al. "Writing as Expression," Reports of the Working Committees, Language Learning: The Intermediate Phase, Northeast Conference on the Teaching of Foreign Languages, Inc., Ed. William F. Bottiglia, (Manchester, New Hampshire, 1963), pages 63-81.

CHART II. 1: A COMPARISON OF THE AUTHORITIES WHO FAVOR FOUR STEPS IN COMPOSITION

AUTHOR	GRAPHEMIC TECHNIQUES	AURAL-GRAPHEMIC TECHNIQUES	ATTITUDE TO CONTROLLED COMPOSITION	ATTITUDE TO FREE COMPOSITION
Stack	Copying	Dictation	Controlled Composition Semi-Controlled	Free Composition
Finocchiaro	Practice in the mechanics of writing		Awareness of the logical organization of ideas and different styles	
Grittner	Copying	Dictation	Limited self-expression; paragraph writing	Free Composition
Prochoroff	Copying	Dictation	Self-expression a) Sentence b) Paragraph c) Directed narration or description	
Thompson	Copying	Dictation	Self-expression a) Sentence b) Paragraph c) Directed narration	
Olivia	Spelling	Dictation	Controlled Composition a) Word b) Sentence c) Paragraph	Free Composition
Lado	Pre-writing; Copying	Dictation	Controlled Composition	
Dykstra	Copying		Controlled Composition	

(continued on next page)

CHART II, 1, continued

AUTHOR	GRAPHEMIC TECHNIQUES	AURAL-GRAPHEMIC TECHNIQUES	ATTITUDE TO CONTROLLED COMPOSITION	ATTITUDE TO FREE COMPOSITION
Cornfield	Copying	Dictation	Directed writing a) Sentence b) Paragraph c) Picking main idea d) Cued narration e) Summaries f) Articles	
Mackey	Graphics a) tracing b) copying c) transcription	Spelling a) completion b) transliteration c) dictation	Composition a) sentence b) paragraph	Free Composition

CHART II, 2: AUTHORITIES WHO ADVOCATE A TWO-STAGE PROCESS

AUTHOR	CONTROLLED COMPOSITION	MORE ADVANCED EXERCISES
Carr	1. Reading comprehension (analysis)	2. Production
Robinson	1. Introduction of the article with some syntactic changes	2. The original paragraph production with the given directions
Baumwoll	1. Reading comprehension	2. Production a) sentence b) paragraph c) composition controlled with topics
Praninskas	1. Introduction of the paragraph	2. Copying with some changes
Arapoff	1. Introduction of the models a) reading and comparing b) answering questions c) analysis of the grammatical and syntactic rules	2. Transformation of the first model to the second one
Paulston	1. Introduction of the model	2. Production, substitution, or transformation of model according to a situation
Kaplan	1. Introduction of the model; Analysis	. Production a) syntactic level b) rhetorical level

CHART II. 3: SEVERAL MISCELLANEOUS APPROACHES

AUTHOR	TECHNIQUES	
Rivers	1. Copying, 2. Reproduction, 3. Recombination, 4. Guided Composition, and 5. Free Composition	
Brooks	1. Writing a) Copying known words from the blackboard b) Copying similar printed material c) Dictation d) Copying with minimal changes e) Rewriting pattern practice drills f) Rewriting narrative text as a dialogue or vice versa	2. Writing with the emphasis upon content a) Sub-sentence writing b) Sentence writing c) Paragraph writing

In a similar view, Edward Stack insists that "No reading or writing is ever presented until the teacher is convinced that the students have thoroughly mastered the material phonetically."[27] Carr, who relates composition teaching to the teaching of reading comprehension, wants the composition exercises and assignments to be based on reading material that will serve as a model. He makes a distinction between "composition exercises" and "sentence building" exercises.[28] In sentence building exercises the students concentrate on the words, word order and structure, but in composition exercises there is a great emphasis on the logical arrangements of ideas within paragraphs.

Finocchiaro relates the lack of logical arrangements of ideas in writing to two factors. One is the other language arts, the second is the socio-economic level of the language learner. She says, "There is no arbitrary length of time for the readiness of composition writing. The teacher has to consider some of the aspects related to his background before planning to develop the skill."[29] To improve this situation she advises that the students be given a lot of "sensory experiences at their maturity level."

Grittner and Olivia also mention the reinforcement of the other skills at various stages so that writing can be used properly. Olivia expresses his opinions in these lines:

> If a person can understand a speaker and convey his thoughts with reasonable accuracy, he can get along in a foreign country; reading is essentially a passive skill; but writing requires active command of the language.[31]

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[27] Edward M. Stack, The Language Laboratory and Modern Language Teaching, (New York: Oxford University Press, Inc., 1966), page 169.

[28] Donna H. Carr, op. cit., pages 30-34.

[29] Mary Finocchiaro, op. cit., page 43.

[30] Frank M. Grittner, op. cit., pages 271-278.

[31] Peter F. Olivia, op. cit., page 153.

Lado also gives priority to the other skills of language through which the student learns to write.[32] Robert Kaplan advocates that teaching composition take place on the high intermediate and advanced levels because before then the students do not have the "control of syntactic units necessary to the study of connected composition."[33] To demonstrate this aspect he gives as an example a composition paper written by an Arab student. He indicates the places where the student has made mistakes due to the fact that he was still under the influence of his native language in organizing syntactic units. The student has difficulty in distinguishing the structure which should be made subordinate to keep the correct meaning.

Rivers complains about the introduction of writing composition at the early stages of learning when the students have not yet mastered the spoken form of the language. She tries to prove her statement, saying that examination papers in composition show that this approach is of no use; in fact, some students with six years of secondary school study of language cannot express themselves clearly and correctly in writing.[34] She believes that in speaking and writing the foreigner cannot achieve the same degree of mastery as a native speaker, even after staying in the foreign country. So what is important for the student, she says, is to be able to use what he knows accurately. Like Rivers, Brooks[35] thinks that it is a great error to require the students to write original compositions too soon.

Dorothy Danielson, who admits that organization and development of style cannot be ignored at the intermediate level comes to a general conclusion saying, "There is no evidence to indicate that one method of teaching composition is decidedly superior to another, and there is considerable reason to believe that not all students will learn best by the same method."[36]

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[32] Robert Lado, op. cit., pages 143-148.

[33] Robert B. Kaplan, "Contrastive Rhetoric and the Teaching of Composition," Teaching English to Speakers of Other Languages Quarterly, Volume 1, No. 4, (Champaign, Illinois: National Council of Teachers of English, December, 1967), pages 10-16.

[34] Wilga M. Rivers, op. cit., page 240.

[35] Nelson Brooks, Language and Language Learning: Theory and Practice, (New York: Harcourt, Brace & World, Inc., 1964), Chapter 12.

STEPS IN WRITING

As mentioned before, in language education programs, there is general agreement on these four steps of writing: 1. Copying, 2. Dictation, 3. Controlled Composition, and 4. Free Composition. However, since each expression means quite different things to different groups, the activities involved in these steps are not classified parallel to one another. When each step is analyzed individually with reference to individual writers, the difference can be seen more clearly.

1. COPYING

Cornfield wants the copying done exactly from a good model.[37] Her reason for this is that exact copying draws the student's attention to graphic elements such as silent letters and verb endings. Olivia approaches spelling through 'phonics' as well as copying.[38] Brooks,[39] Grittner[40] and Rivers all feel the need for copying, but Rivers advises the students to repeat the material as they write.[41] She believes that this type of writing helps them deepen the impressions of the sounds the symbols represent. On the other hand, Praninskas[42] and Arapoff,[43] who start with paragraphs in writing, are not in favor of copying unless there are some changes to be made within the paragraph. They use copying at the stage which is usually called controlled composition. Gerald Dykstra and his associates include copying in their book although they call it A Course in Controlled Composition.[44]

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[36] Dorothy W. Danielson, "Teaching Composition at the Intermediate Level," On Teaching English to Speakers of Other Languages Quarterly, Ed. Virginia F. Allen, (Champaign, Illinois: National Council of Teachers of English, 1965), pages 143-145.

[37] Cornfield, op. cit., pages 113-123.

[38] Olivia, op. cit., pages 152-162.

[39] Brooks, op. cit., pages 247-260.

[40] Grittner, op. cit., pages 271-278.

[41] Rivers, op. cit., pages 240-260.

Mackey, considering the different age groups in foreign language education, calls his first stage 'graphics' and classifies it into three groups.[45] The first one is the tracing method where the student fills in the dotted lines in the workbook with letters or words. The second is copying and imitating the model letter or words or sentences. He uses the term "transcription" as a parallel to what is generally called copying.

2. DICTATION

Finocchiaro suggests that the students take dictation first based on previously studied material, then on unfamiliar material. Cornfield favors dictation exercises because they help the students to recognize the special elements of the written forms of the language and keep them in their memory. Like Finocchiaro, she wants the dictation to be based on familiar material all the time and she gives reasons for this, saying that dictation requires certain abilities and knowledge to discriminate the different sounds of the language and their relation to written symbols and the knowledge of grammatical structure and semantics of the language to be able to discriminate homonyms. She believes that students are reinforced if materials used for copying are used as a first dictation exercise. In the second type of dictation, which she calls "spot dictation," passages with several blanks are given, and students are supposed to fill in the blanks as the teacher reads the whole passage. Grittner mentions the same "fill-in" procedure, too.[46] Olivia suggests providing the students with an original copy of the dictation by putting the correct version on the blackboard or supplying it in dittoed form if the dictation is not taken from their textbooks.[47] This would give them a chance to compare their work. He finds dictation an excellent exercise because it combines handwriting, spelling and oral comprehension. Rivers treats dictation quite differently and he mentions two stages between copying and "guided writing." He calls the first stage "reproduction."[48] In the first activity the student rewrites each sentence as soon as he copies it without looking at his own copy or at the original. The second activity lets the student write down what he has memorized or read or copied as it is dictated to him. Grittner has adopted the same activity and calls it "memory writing."[49] Brooks suggests a similar method which combines oral repetition, dictation and memory writing.[50] In this particular activity the teacher reads the sentences of the paragraph. The student repeats them first, then writes them. The teacher writes it on the board for correction. The process goes on till the whole paragraph appears on the board. At this point however, Brooks does not mention anything about discussing the paragraph from the point of view of the organization of the ideas. He only asks the teacher to erase the board and tell the students to write the paragraph on the other side of the paper without looking at the written side of their paper. There is some visual memory involved in this process. However, it is not the same type of memory Rivers and Grittner mention. The repetition which Rivers suggests before copying is applied here before dictating the material. Repetition of the material before it is written can form a useful habit which might improve the speed of a student's note taking, a skill which is quite essential for Middle East Technical University students. Another activity Rivers mentions in relation to "reproduction" is the student writing a learned phrase as a response to a question the teacher asks or as a description of a picture he shows. Rivers also includes writing pattern-drill responses of a repetitive type as an activity for "reproduction." Her third stage, which is called "recombination," follows reproduction. Here the students are engaged mainly in structural activities such as substituting words or phrases, transforming sentences, expanding or contracting sentences, recombining sentences around a theme about a picture. She includes dictation in this group too, naming it at the end of the activities, assuming that dictation is a combination of "recombination" and "reproduction."

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[42] Praninskas, op. cit., pages 146-148.

[43] Arapoff, op. cit., pages 33-39.

[44] Gerald Dykstra, et al, Ananse Tales, Manual, A Course in Controlled Composition, (New York: Columbia University Press, 1966), pages

[45] Mackey, op. cit., pages 283-285.

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[46] Grittner, op. cit., pages 271-278.

[47] Olivia, op. cit., pages 154-155.

[48] Rivers, op. cit., pages 245-260.

[49] Grittner, op. cit., pages 271-278.

[50] Brooks, op. cit., pages 177-179.

Mackey includes dictation in a group which he calls "spelling."[51] Another activity which is also applied at Middle East Technical University is listed under spelling. In this method which is called "transliteration" the students are asked to write the conventional orthography by giving them the transcription. This method can be used if the spoken language is taught first with the phonetic transcription.

Carr, Praninskas, and Arapoff, who take the holistic point of view in teaching composition, do not mention dictation at all. They relate writing completely to reading. Baumwoll and Saitz in their book for advanced students, also combine comprehension exercises with composition exercises.[52]

Dorothy Danielson, who starts controlled composition at the intermediate level, insists on having a systematic presentation of writing activities so that the types of errors the students make are limited and in this way the students will be able to understand the nature of the errors they make.[53] If they are given a topic where they have to use different kinds of grammatical structures, and a lot of words for which they have not learned the English equivalents, the number and the type of errors increase. Therefore, there is a great danger in letting students write very long compositions on subjects they are interested in, supposing that they will improve their writing abilities. These are the factors that lead Danielson to favor controlled composition. She names different kinds of control in writing composition, such as specifying the organization for the composition, giving the topic of the composition, or giving a model as basis for the composition. She is in favor of using reading material as a model for writing composition on condition that the level of the readings is considered very carefully.

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[51] Mackey, op. cit., pages 283-284.

[52] Dennis Baumwoll and Robert L. Saitz, Advanced Reading and Writing Exercises, in English as a Second Language, (New York: Holt, Rinehart and Winston, Inc., 1965).

Lois Robinson defines controlled composition as "writing in which a student cannot make a serious error if he follows directions."[54] For intermediate foreign students she suggests very useful activities which can even be applied at elementary stages. She changes all the sentences in the article into questions without using any question words. The students only change the whole passage into statements. In this procedure the student is involved not only with syntactics but is also getting familiar with the organization of the ideas in the composition. The repetition of these activities will give the student a chance to know different arrangement patterns of writing. This method can be used at a very elementary stage and can give the student the habit of writing as a unit rather than in single sentences. As they learn more aspects of the grammar, they will have a better chance to understand how the structure of the sentences with the context help to organize the ideas. They will be able to form a relationship between syntax, semantics and composition. This type of exercise combines the grammar, comprehension and composition all together. The difficulty of the activities increase in a parallel level with grammatical structures. Robinson starts with a simple change of questions to statements. In her second activity she gives students a choice in their answers by using "either/or" in the questions. In the third step she asks them to add adverbs like 'although, until' while they change the questions into statements. Later she asks them to make changes in the paragraph according to a set of patterns she gives. This way she eliminates the recopying of a whole piece of writing. The grammar used in the structure of each sentence in the paragraph becomes a tool in writing composition.

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[53] Danielson, _op_. _cit_., page 143.

[54] Lois Robinson, "Controlled Writing for Intermediate Foreign Students," _Teaching English as a Second Language_, Ed. Harold B. Allen, (New York: McGraw-Hill, Inc., 1965), page 266.

Lado groups composition and literature together.[55] Although he does not use the term "controlled writing," he suggests a method which is similar to Finocchiaro's. In his method, the teacher gives the topic and the students propose sentences for the composition on that topic. The teacher is the authority in choosing the proposed sentences that fit the reading vocabulary of the students and seem interesting. The students put down sentences in their notebooks according to their teacher's judgement. Finocchiaro applies this method in much more detailed form.[56] A topic is selected, based on student reading or a picture. The title of the theme is written on the blackboard. The board is then divided into thirds. After suggested ideas are on the first section of the board, their logical sequence are discussed with the students, and in the second section of the board, they are listed in logical order. This procedure is very useful to allow students to recognize that there is a need to organize the ideas before they are written down. This way the students do not form the bad habit of writing down what comes first to their minds. In the third section the teacher writes next to each idea the lexical items and the structure needed to develop it. Finocchiaro suggests pattern practice if a new structure is to be used. Trying to teach a new structure while being engaged in composition is dangerous in the sense that the students' attention would be drawn to a new grammatical aspect of the language at this point. Finocchiaro finishes the writing activity by asking individual students to write one or two sentences expressing each idea placed on the blackboard. While they are writing their sentences, the teacher goes around the classroom noting the important errors and tries to choose the best written paragraphs. The students who have written good paragraphs are asked to read their compositions to give the other students some idea of how to develop their own paragraphs. Then the students are asked to copy down the material from the blackboard into their notebooks and are asked to finish the rest of the composition at home. The last suggestion does not help much to improve their writing because the students tend to work together while writing. It is much better if they write individually in the classroom, rather than as a group after hours.

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[55] Lado, op. cit., page 146.

[56] Finocchiaro, op. cit., pages 44-45.

Christina Paulston, in her program of guided composition, introduces a model for each lesson.[57] The steps following the model cover a specific language pattern. The students are assigned to the first step in the classroom. As soon as they finish writing, they take their notebook to the teacher to be corrected. The teacher who knows the procedure corrects the passage. If there are no mistakes he tells the student to go on to the next step. If he needs some more practice on the same grammatical area, he is given another model. Paulston has combined all the suggested procedures in controlled composition and organized them into lesson plans.

Grittner classifies controlled composition on "paragraph writing" where the student is asked to use conversion exercises, as cued narration, summary and original dialogues.[58]

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[57] Christina B. Paulston, "The Use of Model Passages in a Program of Guided Composition," On Teaching English to Speakers of Other Languages Quarterly, Ed. Betty Wallace Robinett, (Champaign, Illinois: Teaching English to Speakers of Other Languages, Inc., Series III, 1967), pages 149-153.

[58] Grittner, op. cit., pages 271-278.

Olivia defines controlled composition as "one which the teacher has carefully prepared and structured in such a way that students must use particular grammatical and lexical items."[59] Cornfield suggests a "directed writing" program, including activities starting from sentence completion to short articles.[60]

Brooks suggests a good activity in "paragraph writing."[61] Ten questions, for the purpose of getting information about a doctor, are asked and answered orally in the first person singular. Then the students write the answers on paper when they are repeated to them. After the answers are written and corrected, the students are told to turn their paper over and are asked to write about themselves, supposing they are "Doctor X." By this method the students learn how to organize their ideas when they describe a person of a profession.

At this step Robert Kaplan introduces different kinds of paragraphs which are used to carry the thought forward.[62] He calls this procedure a rhetorical level where a series of models are imitated from absolute control to semi-control. Carr, who also suggests reading in teaching composition, emphasizes the analysis of the reading passage first, pointing out the ideas the author is discussing. She also wants the students to draw the organizational pattern the author has used to express his ideas from the passage. She believes that if these organizational patterns in the article are not introduced to students, they will always have difficulty in writing compositions. At the early stages she suggests that the students find the topic sentence or main idea of a paragraph and the facts or examples the author uses to develop the idea. Her suggestions for advanced students are to learn to extract the thesis of an article and follow the author's development of the thesis, finding its relationship with all the other ideas presented in different paragraphs.

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[59] Olivia, op. cit., page 157.

[60] Cornfield, op. cit., page 115.

[61] Brooks, op. cit., page 176.

[62] Kaplan, op. cit., page 15.

[63] Carr, op. cit., pages 30-31.

3. FREE COMPOSITION

Most scholars do not go beyond controlled composition in foreign language education. Olivia divides writing into three groups.[64] He further divides composition into controlled composition and free composition, but does not emphasize the organizational patterns. On the contrary, he warns the teachers not to be concerned with the stylistic aspect of writing. Grittner advises free composition only for the students who have excellent control of the structure and vocabulary of the language.[65] He suggests that the students write personal or business letters or short articles based on a model. Usually these activities are grouped under controlled composition by other scholars like Carr[66] and Finocchiaro.[67]

Stack approves of allowing advanced students to work on free composition if their teacher thinks that the topics they have selected are suitable.[68] The activities Rivers mentions for free composition are related to the material read and discussed in the classroom.[69] She lists description, explanation and summarization under free composition. In composition writing, the last technique Finocchiaro mentions is writing letters or paragraphs where the students can expand the given ideas.[70] Robinson, who gives activities for intermediate students, ends his list of activities by giving topics or topic sentences that limit the tense of the composition.[71] Danielson approves the free composition on different topics giving attention to the organization and presentation and the stylistic aspects of the material.[72]

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[64] Olivia, op. cit., pages 153-162.

[65] Grittner, op. cit., pages 277-278.

[66] Carr, op. cit., pages 30-34.

[67] Finocchiaro, op. cit., pages 44-46.

[68] Stack, op. cit., pages 180-182.

[69] Rivers, op. cit., pages 257-260.

[70] Finocchiaro, op. cit., pages 45-46.

[71] Robinson, op. cit., pages 269-270.

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[72] Danielson, op. cit., page 143.

CHAPTER III

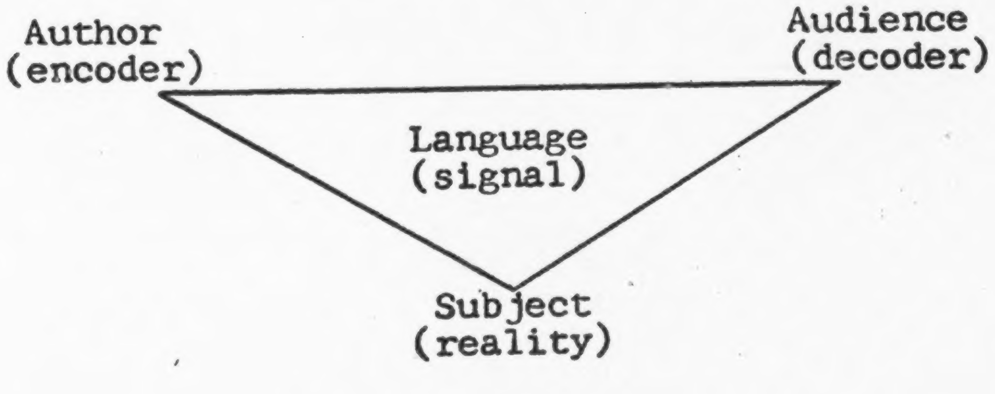
THEORETICAL ASPECTS OF WRITING

RELATION OF WRITING TO THE TOTAL OF ENGLISH STUDY

Before going any further, it may be useful to frame the suggestions on teaching English compositions to foreign students in relation to the total field of English study.

Fowler describes language as an "intricate, delicately interwoven system of symbols, gestures, and sounds by which the mind of man reaches out to the minds and hearts of other men to communicate feelings, thoughts, desires and dreams."[73] In the analysis of definitions of language given by different people, communication can be seen in the familiar terms of *subject*, *author*, *audience* and *language*. James Kinneavy in his view of the field of language, points out the relations of the components of the communication process in a triangle (see Chart III, 1).

CHART III, 1[74]



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[73] Mary Elizabeth Fowler, *Teaching Language Composition and Literature*, (New York: McGraw-Hill Book Company, 1965), page 47.

[74] James L. Kinneavy, et al, *The Design of Discourse*, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), page 4.

The basic divisions of the study of English are based on these communication components:

1. Grammar results from a study of the characteristics of the signal.
2. Semantics results from a study of the way in which the signal refers to reality. This way the psychological characteristics of the signal are emphasized.
3. Pragmatics results from an emphasis upon the encoder-decoder relationship.

Similar difficulties are faced teaching composition to both native speakers and foreigners when the relations between the various components of communication are not considered enough in the improvement writing skills. As a result of research and observation, it has been found that native speakers do not learn to write better by drilling in grammar exercises or learning the rules of grammar. Ingrid Strom summarizes the studies on reports of research on grammar and composition in this way:

> Research reveals that a knowledge of classificatory grammar has little measurable effect on the ability to express ideas accurately or precisely in writing or speaking. Grammatical errors are individual matters and are best attacked through individual instruction. Children and adolescents improve their sentences by having many opportunities, with the guidance of the teacher, for structuring their own thoughts into their own sentences.[75]

Another committee studying 485 studies of research on the teaching of composition has come to this conclusion:

> One of the most heavily investigated problems in the teaching of writing concerns the merits of formal grammar as an instructional aid. Study after study based on objective testing rather than actual writing confirms that instruction in formal grammar has little or no effect on the quality of student composition.[75a]

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[75] Ingrid M. Strom, "Research in Grammar and Usage and Its Implications for Teaching Writing," Indiana University School of Education Bulletin, Volume 36, (Bloomington, Indiana: Bureau of Cooperative Research, Indiana University, September, 1960), page 14.

[75a] Richard Braddock, Richard Lloyd-Jones and Lowell Schoer, Research in Written Composition, (Champaign, Illinois: National Council of Teachers of English, 1963), page 37.

Even in foreign language study, the same conclusion was brought about in 1966 at the University Preparatory Workshop Program at New York University's American Language Institute where the need for special composition training after the application of the audio-lingual method was stressed. At the end of the year, the students who were trained under the audio-lingual method had improved their speaking and listening competence; however, their writing was still poor.[76]

Robert Kaplan, in a comparable experience with Chinese students, points out that the adequate control of phonology and syntax of English achieved by the audio-lingual method is not enough for the students to succeed in college courses taught in English. In order to be successful at the college level, students need to master some other significant areas of language study. Kaplan also agrees that "contrastive rhetoric" would close this gap.[77]

Ruth Kaplan, realizing that "there is no communication without a real purpose,"[78] provides a very casual atmosphere in the classroom to enable the native speakers to think and feel what is going on in their environment before they talk or write. She has also found numerous advantages in combining writing and reading because "this approach involves every individual in the class deeply and personally whatever his background and ability level."[79]

Now, in the field of composition, as both research and experience indicate, human beings are generally involved in two major kinds of thought processes: (1) analytical thinking, and (2) creative thinking. The aim of the English teacher should be to develop the analytical thinking of the students by introducing techniques and materials from different aims and modes of the language. In teaching English composition both as a foreign language and a native one, a good deal of emphasis is put on grammar; the relation between the reading and writing is drawn by suggesting the model paragraphs to be provided for the students. However, usually the analytic study of the model paragraph with respect to its nature, organization and semantic interpretation based on different aims of discourse is ignored.

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[76] Rudolph W. Bernard, "The Three-Paragraph Theme: A Metaphor for College Writing," *Teaching English to Speakers of Other Languages Quarterly*, Volume III, No. 2, (New York: American Language Institute, 1968), pages 41-50.

[77] Robert Kaplan, "Contrastive Grammar: Teaching Composition to the Chinese Students," *Journal of English as a Second Language*, Volume III, No. 2, (New York: American Language Institute, 1968), pages 1-13.

[78] Ruth Kaplan, "The Writing-Reading Approach in English," *Fusing Reading Skills and Content*, Ed. H. Alan Robinson and Ellen Lamar Thomas, (Newark: International Reading Association, Inc., 1969), page 109.

[79] *Ibid.*, page 110.

There would be no ignoring of these mentioned aspects if we realized that human language is possible when there is an agreement among men that certain sounds and symbols represent certain things in different situational and cultural contexts. The meaning of the words are usually associated with experiences people have. The word 'love' for example has different meanings when it refers to God, to a woman, to a child, to a country, to a food. For purposeful and effective communication, students should be trained to discover how the sender's experiences affect the form and content of the message he encodes and the receiver's experiences affect the way he decodes the message. This way the students recognize the relationship between language and thought and between reality and the things it represents. The most effective type of training can be achieved by relating writing to reading comprehension. Reading comprehension helps the students see how sentences in the paragraph and words or expressions in the sentences are related to what is being written and to whom it is being written.

In the analysis of the model paragraph, the emphasis is not put on the writer's style but his treatment of form, content and use of language in his communication with the people he intends to. Such analysis enables the student to follow the characteristics of the model he has learned and apply them in his own writing.

THE BASIC PURPOSES OF COMPOSITION

In the preparation of a composition program, it is worthwhile to discuss the different aims of discourse with relation to their nature and their application to teaching composition. The aims of discourse correspond to methodologies of teaching composition as well (see Chart III, 2).

In talking about reality which could be scientific, informative or exploratory we refer to some facts, observations or opinions referring to reality. Therefore, Kinneavy classifies informative, scientific and exploratory discourse under reference discourse.

NATURE OF SCIENTIFIC DISCOURSE

Aristotle in his Rhetoric defines scientific discourse as language directed to a thing, not to the hearers. Through scientific discourse, the writer tries to prove the certainty of the reality objectively either in an inductive or deductive way.

In most composition textbooks much more attention is paid to the inductive than to the deductive themes. However, both have equal importance. In both evidence is offered to support a thesis.

If the writer chooses the inductive theme, he proves his thesis by generalization from particular examples he observes. There are three kinds of induction. In perfect induction, the generalization is made after checking the samples in the whole population.[81] In the second induction there is no uncertainty either. However, it is difficult to show that the generalization applies to each member of the class because the nature of the particular is involved in it. Therefore, this type of induction

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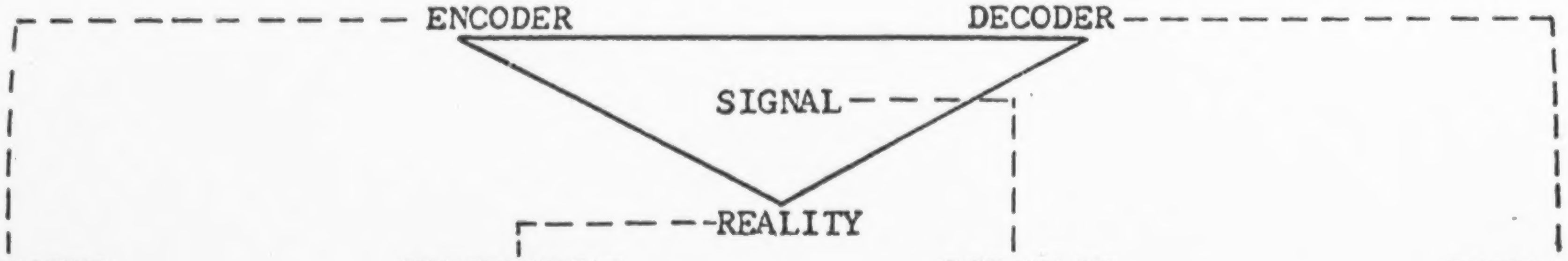
[81] The particular elements that are checked in making the generalization are called the sample. The whole class of these elements is called the population.

CHART III. 2: THE BASIC PURPOSES OF COMPOSITION[80]



EXPRESSIVE

Examples:

Of Individual
- Conversation
- Journals
- Diaries
- Prayer

Of Social
- Gripe sessions
- Minority protests
- Manifestoes
- Declarations of Independence
- Contracts
- Constitutions of clubs. . .
- Myth
- Utopia plans
- Religious credos

REFERENTIAL

Examples:

Exploratory
- Dialogues
- Seminars
- A tentative definition of. . .
- Proposing a solution to problems
- Diagnosis

Scientific
- Proving a point by arguing from accepted premises
- Proving a point by generalizing from particulars
- A combination of both

Informative
- News articles
- Reports
- Summaries
- Non-technical encyclopedia articles
- Textbooks

LITERARY

Examples:
- Short story
- Lyric
- Short Narrative
- Limerick
- Ballad, Folk Song
- Drama
- TV Show
- Movie
- Joke

Kinneavy's concept of literature

Classic lit. Popular lit. Folk lit.	Literature

PERSUASIVE

Examples:
- Advertising
- Political Speeches
- Religious Sermons
- Legal Oratory
- Editorials

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[80] James L. Kinneavy, John O. Cope and J. W. Campbell, The Design of Discourse, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), page 4.

is called intuitive or philosophic induction. A particular kind of philosophic induction is the mathematical induction where the generalization of the whole series is made from the given series depending on the basis of a set formula. But the third kind of induction, the one most used in ordinary scientific composition, is the probability induction where the generalization is made without testing the complete population or the nature of the class in order to arrive at certainty.

There are three rules for probability induction:

1. The sample should have a stratified variety: in making a generalization, any factor which could be relevant to the generalization must be considered. The generalization becomes more accurate if samples are stratified into subclasses.
2. The sample should be random. Any member of the subclasses should have an equal chance of being chosen. Random tables, lottery or alphabetical listings that are then decimated, etc., are the usual methods of obtaining randomness.
3. The sample should be numerous. Given variety and randomness, the larger the size the better the sample. The statistical norm to decide on the number is the normal distribution curve. If the sample does not follow the curve, it has to be adjusted.[82]

The organizational pattern used in an inductive theme could be either climactic or anti-climactic. If the generalization is given first and the evidence follows, the theme has an anti-climactic order. If evidence is given first and the conclusion follows, it has a climactic order.

If the writer chooses the deductive theme, he draws his inference from a given statement. His conclusion is based on a given statement which poses meaning in the language used. Therefore, semantics plays a significant role in the deductive rules of formation. The second aspect of the deductive system is that the users of this language are supposed to have agreed on certain general rules of inference that allow conclusions to be drawn from meaningful statements. Usually, we have an intuitive sense for this type of inference, but formal training in logic can help here. The final components of the deductive system are the given statements or axioms which are crucial in drawing conclusions. They are either stated or assumed statements which are accepted as valid without proof, and inferences are made from these axioms. Therefore, the validity of the axioms has to be examined carefully before drawing conclusions. When we change the axioms, we change the system. For that reason, the axioms should be consistent with one another, and actually true if the conclusions are to be allowed.

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[82] Kinneavy, op. cit., pages 60-62.

Sometimes the organizational patterns of these two scientific themes are decided by the modes. Scientific narration leads to history, scientific classifications are taxonomies, scientific descriptions are analyses, and scientific evaluations are criticisms.

The student who is writing a scientific composition, besides having problems with his logic and his organization, must also face specific stylistic problems, for scientific writings have their own specific style.

Style is usually defined by modern linguists as a deviation from the norm. Assuming the norm to be the ordinary language, we can analyze the style of a scientific discourse by pointing out some of the usual scientific deviations from normal language. Some of these follow:

1. Grammatical Deviations:
    a) Graphemics: Charts, symbols, signs, abbreviations, and figures are characteristic of much scientific discourse.
    b) Morphemic: There is a great deal of use of suffixes as "ization," "ize," "wise," etc.
    c) Syntax: There is heavy use of the passive voice.

Words like "I" or "we" or "you" are usually taboo. Multiple modifiers, complicated prepositional phrases, frequent noun modifiers as well as technical adjectives are often seen.

2. Semantic Deviations:

   a) Psycholinguistics: Scientists are in need of coining new words in order to refer to the realities they have discovered. Therefore, they often have their own idiolect. Aristotle, Kant, Heidegger, and Sartre, for example, use their idiolects in expressing their own theories. For purposes of accuracy scientific language is often very jargonish.

   b) Reference: The terms used are either abstract or concrete. If abstract terms are used, they ought to be clarified by concrete examples. Since scientific discourse is objective, it does not generally have a humorous style. Therefore, there are few figures of speech. It is largely denotative.

TEACHING SCIENTIFIC DISCOURSE

We can approach the teaching of scientific themes in two general ways: (1) by the use of the open composition, and (2) by the use of the controlled composition.

In the open composition, the student is allowed to write on any topic he wishes. He is limited neither in the use of grammatical structures nor as to theme. In the controlled composition he is given the topic, the organizational pattern and even the structural pattern, or he is required to limit himself at least to one of these factors.

The open composition has some disadvantages, despite its net positive value. One of the disadvantages is that students often find it difficult to explain themselves very well. Another is that they cannot find valid topics. A third problem is that the teacher often cannot check the evidence given by the students.

In the controlled composition the students are led to a standard organization for their composition by analyzing a discourse or being restricted to a special topic. The teacher gives the topic and the students find the inferences from the article, in discourse analysis. With advanced students, after the article is analyzed from the point of view of nature, the logic, the organization, and the style of the article, they can be given more open sources from which to choose their topic. These sources could be a set of workbooks, journals and magazines with which the teachers are familiar. The best result in writing compositions is obtained when analysis precedes production. By analyzing the article we can give different aspects of the discourse and some openness and choice to the students in their topics.

The analysis of the inductive theme might be made by discussing the probability level, referential statements, different kinds of sentences used, by focusing on subject matter rather than the writer or the reader and by indicating the audience addressed. According to different modes the narrative, descriptive, classificatory or evaluative components of the article can be discussed. However, the teaching method mentioned here is difficult to apply for students at the elementary level. The analysis of the scientific theme is very useful from the point of view that they will learn how ideas are organized in inductive or deductive themes. On the other hand, discussing randomness or probability level may confuse them a good deal. Therefore more attention can be drawn to the organization and different components of the style to help them choose their sentence patterns and their vocabulary accordingly. At the elementary level, after a very general discussion of the organization and content of the paragraph, the students can be asked to write the same article making certain grammatical changes according to different given situations. At this stage, visual materials can help the students in organizing their thoughts. Instead of introducing the model paragraph on paper, the teacher can work on it orally by asking questions about a picture in such an order that when all the questions are answered, the given answers will form an organized paragraph. This way, the students get into the habit of putting their ideas in a natural order.

Deductive themes are considerably different from inductive themes and probably should not be used with elementary students. For more advanced students an analysis of some deductive paragraphs can be made. This could be followed by supplying the students with some axioms and asking them to develop the theme by drawing conclusions consistent with the axioms. If the students do not agree with the given axioms, they may start writing imaginative essays using plenty of "if clauses." When the students master the conditional sentences or need practice in their contextual use, they can be given the axioms they disagree with. Then they are forced to develop their paragraph deductively by using these conditional sentences.

NATURE OF INFORMATIVE DISCOURSE

The informative theme is concerned with some detail or aspect of reality but it does not provide evidence for scientific proof. It is subject-matter oriented since it is concerned with simple reporting. Typical examples of informative writing are news, newscasts on television or radio, many magazine articles, nontechnical encyclopedia writings, cook books, etc.

The three important attributes of informative writing are factuality, surprise value, and comprehensiveness, according to the linguist Bar-Hillel, who applies Morris' divisions of semiotics to information theory.[83] The factuality in informative discourse is the validity of the facts that are reported by the author as a result of his observation or research. The comprehensiveness of the article is the coverage of all the facts that need to be covered in that special context. What has been presented in context should not distort the other facts. Surprise value depends on the unpredictability of the information. The less probable the information, the more surprising it is. The norm by which to judge this surprise value would be the reaction of an average reader. The comprehensiveness of a statement or of discourse is measured by the expectancies of the reader about the content.[84] Thus, when a person is given the name of the magazine or the book, the name of the author, the title of the article and some information to lead him, he can set up some expectancies about the comprehensiveness of the article as well as the factuality. Since there is no proof given about the facts, the factuality of the information can be analyzed by evaluating the creditability of the source and the medium of the data.

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[83] Yehoshua Bar-Hillel, Language and Information, (Addison-Wesley Publishing Company, 1964), pages 330-364.

The organization of informative discourse parallels the nature of information. The modes are the four ways of organizing the facts: Narration, Description, Evaluation and Classification (see Charts III, 3, 4, 5, 6).

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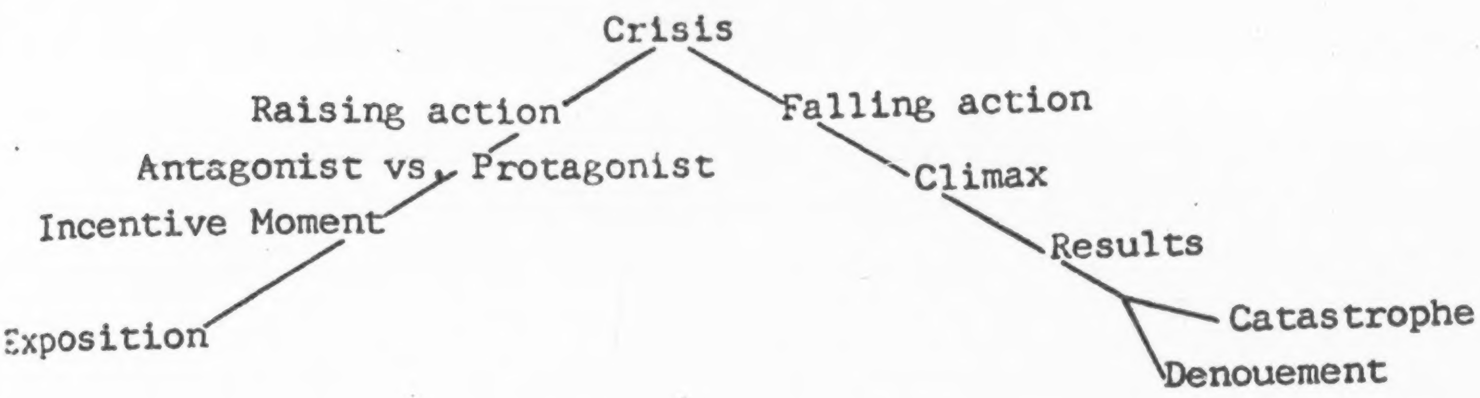
[84] Carnap and Bar-Hillel explain this factor using an example based on Claude Shannon's theory of information. In an artificial language situation they suppose a town of three inhabitants and figure out that according to Shannon's theory, there are 64 possibilities if they were going to find out the existence or nonexistence of two aspects of the two factors. That is, there are 64 possibilities if we do not know whether these people are young or old and male or female. Comprehensiveness is then logically defined by covering all 64 possibilities. This theory is applied to actual discourse by Kinneavy in his Design of Discourse, Chapter 4.

Claude L. Shannon and Warren Weaver, "The Mathematical Theory of Communication," Psycholinguistics, Ed. Sol Saporta, (New York: Holt, Rinehart, Winston, 1961), Pages 44-51.

CHARTS INDICATING THE ORGANIZATIONAL PATTERNS OF DIFFERENT MODES[85]

CHART III, 3: A TYPICAL NARRATIVE STRUCTURE: FREYTAG'S TRIANGLE


Crisis
Raising action
Falling action
Antagonist vs. Protagonist
Climax
Incentive Moment
Results
Catastrophe
Exposition
Denouement

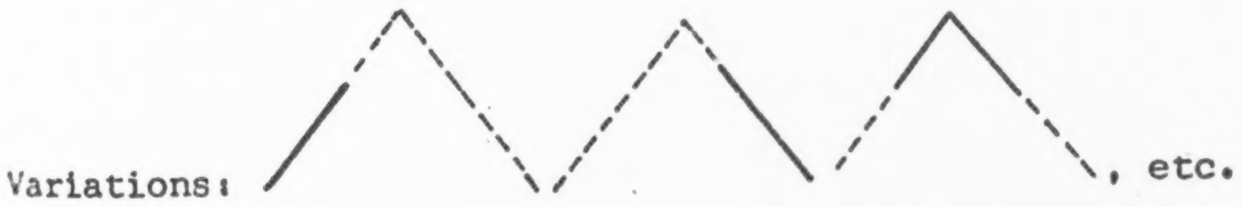
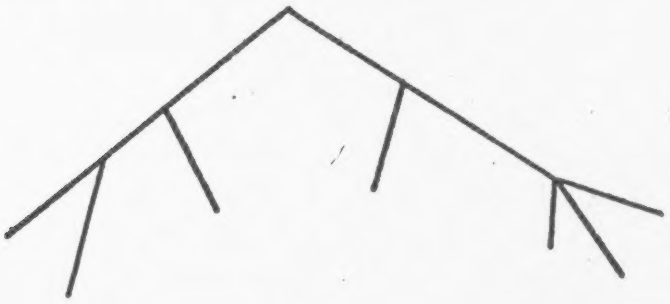

Variations:
, etc.

CHART III, 4: A TYPICAL CLASSIFICATORY ORGANIZATION: A TREE STRUCTURE



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[85] Class handout from James W. Kinneavy in Ed.C. 385G.2, Fall Semester, 1970, University of Texas at Austin.

CHART III. 5: A TYPICAL DESCRIPTIVE ORGANIZATION

Part to part (o); Part to whole (▭)

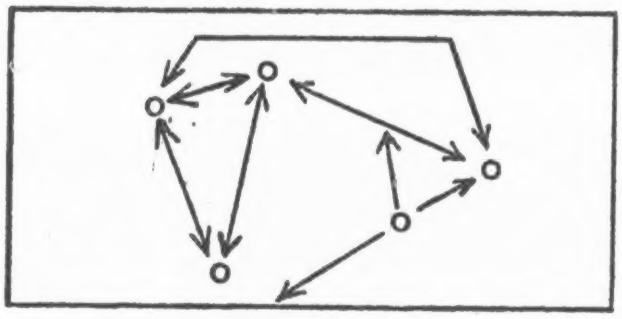
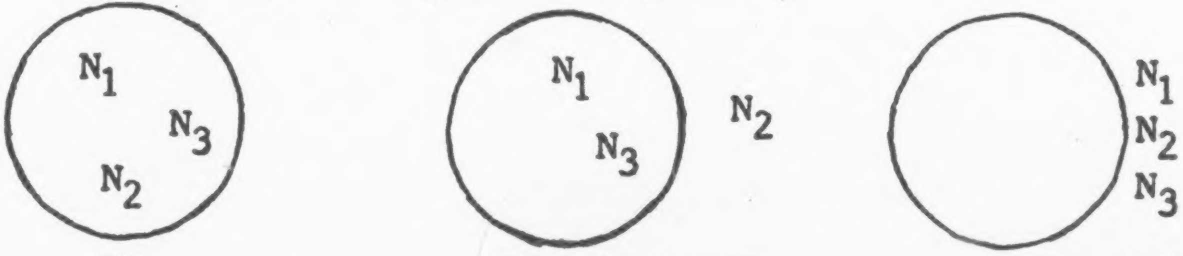


CHART III. 6: A TYPICAL EVALUATIVE ORGANIZATION

1. Objects to be Evaluated (and why)	2. Norms of Evaluation (source)
O_1	N_1
O_2	N_2
O_3	N_3

3. Application of Norms to Objects



OK   Partially OK   Totally Deficient

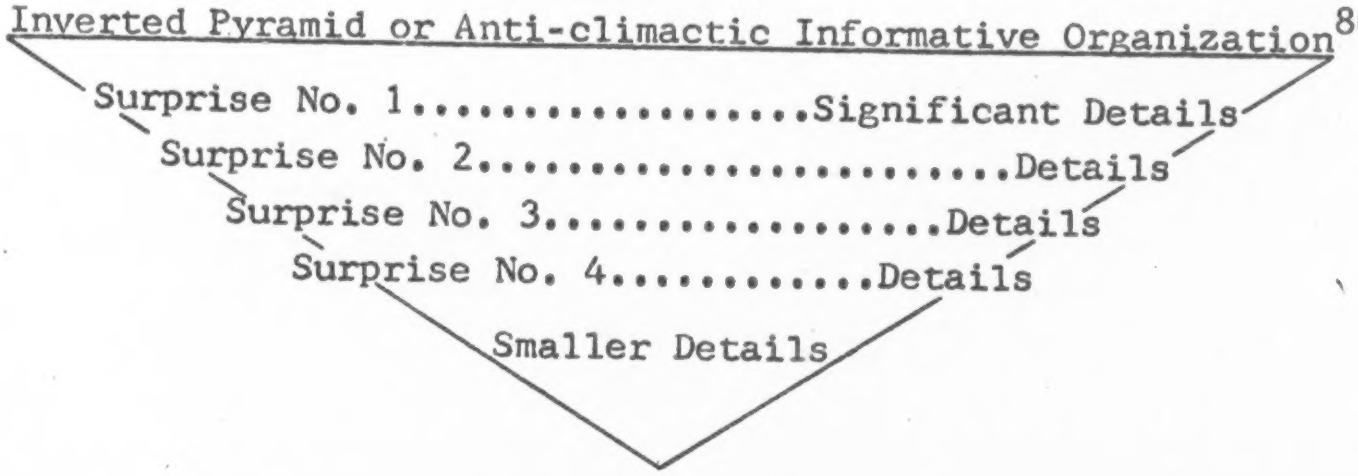
If the modes are not considered, a typical informative order could be a listing, like an alphabetical listing in a telephone directory.

Fact 1
Fact 2
Fact 3

The order of the facts can be arranged alphabetically or numerically in order to keep complete comprehensiveness. The five W's organizational pattern, used a great deal in journalism, making use of surprise value, is another way of organization, where the most surprising news is given first or preserved to the last:

CHART III, 7

Inverted Pyramid or Anti-climactic Informative Organization[86]


Surprise No. 1.................Significant Details
Surprise No. 2.......................Details
Surprise No. 3.................Details
Surprise No. 4...........Details
Smaller Details

The style of informative discourse is quite different from the style of scientific discourse. It operates on a high level of probability and factuality but it does not prove its statements.

Considering the discourse components of style, the informative theme is quite objective. There is no encoder or decoder mentioned, though it is less impersonal than much scientific discourse. In newspaper columns, all the bits of information sent by people from different parts of the country are gathered in the editorial office. Therefore, the encoder is not known. Often it is not very formal; however, the degree of formality generally rises as the audience increases.

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[86] *Ibid*.

Readability is another component of informative style. It has to do with ease of reading. Flesch has worked out a formula for readability.[87] He recommends short sentences, few affixes, and as many references to persons in the content as possible. He analyzes the number of syllables per word, number of words with person reference, number of sentences per person reference. Another factor is that the information has to be interesting to be readable.

In relation to semantic components of style, informative style makes use of surprise value, which leads to the emotional use of language. This is contrary to scientific style. In informative discourse there is not much jargon. It is not heavily demonstrative, as compared to scientific style.

In the grammatical components of informative discourse, too many suffixes or symbols, charts or figures do not occur as they do in scientific discourse. Simpler and shorter sentences, fewer modifiers, and few conjunctions are some of the grammatical features of informative style.

TEACHING INFORMATIVE DISCOURSE

In teaching informative discourse, an informative article is analyzed considering the factuality, comprehensiveness, surprise value and the choice of average decoder. Research papers can be given to advanced students to judge how factual and comprehensive they are and how much surprise value they have. Then the students can be asked to tell the type of audience chosen for each paper, and what expectations would be raised for each type of reader by reading the topic sentences. After the article is read they can be asked to explain how well their expectations are fulfilled. At the production step they can be asked to find some source for given topics and write an informative article considering all the factors analyzed in the classroom. Another way which is more applicable with foreign students is to give the students the information and tell them to write a new theme by making use of the given information.

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[87] George A. Miller, Language and Communication, (New York: McGraw-Hill Book Company, Inc., 1951), pages 133-139.

At intermediate and elementary levels, the model paragraph is analyzed to help the students to organize their ideas in a similar way as introduced in the given article and to let them be aware of the semantic and grammatical components used in such a discourse. These models can then be closely imitated.

NATURE OF EXPLORATORY DISCOURSE

Some scholars do not distinguish between hypothesis (exploratory) and thesis (scientific or informative) themes. In fact, most of them cover these two under one heading. Aristotle distinguished scientific and informative discourse from exploratory discourse by pointing out their different levels of certainty. Other writers of importance who stress the exploratory use of language are Morris, Russell, Hayakawa and Hanson.[88]

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[88] Morris, whose theory is based on signs, lists scientific, mythical, technological, logico-mathematical discourses as the different modes of informative discourse in his book Signs, Language and Behavior.* Bertrand Russell, as a logician, finds a relation between the kinds of discourses and the kinds of rhetorical sentences in the language. The informative discourse includes declarative sentences. Questioning is exploratory since one starts exploring with a big question in one's mind.* Hayakawa believes that "a human being is never dependent on his own experience alone for his information." He calls reference discourse report language, and he emphasizes its reality saying that report language is instrumental in character--that is, instrumental in getting work done.
(See C. W. Morris, Signs, Language, and Behavior, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1946), Chapter 5;
Bertrand Russell, Human Knowledge: Its Scope and Limits, (New York: Simon and Schuster, 1948), pages 58-60;
Samuel I. Hayakawa, Language in Thought and Action, (New York: Harcourt, Brace & World, Inc., 1963), page 12.)

Dewey, like Russell, draws a relationship between exploratory discourse and questioning. He points out that inquiry and questioning are synonymous terms up to a certain point because inquiry starts when we try to provide an answer to a question that is asked.[89] Pike, Becker and Young in *Rhetoric: Discovery and Change* also make a distinction between hypothesis and thesis.[90] Plato and Aristotle in their dialogues, Cicero in his debates, and Montaigne in his essays give good examples of exploratory discourse in written form.

Thus the distinction between the exploratory theme on the one hand and the scientific and informative theme on the other is as important as the distinction between a question and an answer. Scientific and informative themes are answers to implicit questions but exploratory themes are questions which are not necessarily answered.

STEPS OF EXPLORATORY DISCOURSE

The exploratory process usually follows some rather definite steps. People who have analyzed the discovery process usually distinguish the following steps:

1. *Preliminary knowledge of field*: This indicates that the first step in exploration is to learn the facts about the problem. Exploration does not start in a vacuum; it has a background. Plato does this by examining the myth. Aristotle makes a historical survey. Hegel calls this step the analytic thesis. Dewey, on the other hand, names it as the "matrix of inquiry." For Kuhn, observing the facts related to

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[89] John Dewey, *Logic: The Theory of Inquiry*, (New York: Henry Holt and Company, 1938), Chapter 6.

[90] Richard E. Young, Alton L. Becker and Kenneth W. Pike, *Rhetoric: Discovery and Change*, (New York: Harcourt, Brace & World, Inc., 1970), pages 71-154.

the current dogma is the first stage of the process.[91]

2. Cognitive dissonance: Exploration starts when the person is dissatisfied with what he has surveyed. Hanson calls these dissatisfactions "anomalies."[92]
3. Focus of problem: Dissatisfactions coming together cause the "crisis," as Kuhn calls it. In the crisis the preliminary solution is repudiated.
4. Search for new model: The crisis calls for new answers to the problem. The explorer often has to be very imaginative.
5. Imposition of a new model on the facts to be explained: The new model comes from a different source. The models of generative grammar Chomsky used come from mathematics and logic, not from the dogmas of traditional grammar. After the new model is found, it has to be applied to the old dogma.

Hanson uses Kepler's discovery of the elliptical orbit of Mars to illustrate these stages of exploration. Kepler did not begin with the hypothesis that Mars' orbit was elliptical and deduce statements from it. From the supposition that Mars' orbit was circular (his preliminary knowledge of the field), Kepler calculated and observed the eccentricity of the orbit. As a result of his calculations, he was dissatisfied with the hypothesis that the orbit was a circle (crisis). Then he formed his own hypothesis saying that the orbit might be an oval. After observations he found out that his reasoning was wrong. He then posed another hypothesis: it was an ellipse. His observations confirmed this. Kepler's decisions were not personal at all. He always had a sound reason for every change he made. The type of logic he used is called 'retroduction' or 'abduction' which consists in observing the facts and forming a theory to explain them.

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[91] Thomas S. Kuhn, "The Function of Dogma in Scientific Research," Scientific Change, Ed. A. C. Crombie, (Basic Books, Inc., 1963), pages 347-369; see also Kinneavy, Design of Discourse, page 159.

[92] See Kinneavy, Design of Discourse, page 159.

In each step of the exploratory discourse, there is a different logic involved. The person who is getting acquainted with the preliminary knowledge checks the information to see if it is factual and comprehensive. Therefore, in the first step informative logic is used. Anomalies can be checked objectively. At the crisis stage inductive logic is used because too many examples of anomalies help the person to come to a generalization about the validities of the system. In searching for a new model, "model" logic is used. It takes a great deal of imagination. The logic used here requires that the structure of the system to be explained be similar to the second domain. If things are similar, the solution for the first can be applied to the second system. In the imposition of the new model, the person works backwards from evidence to hypothesis, which is called 'abduction' or 'retroduction.'

In exploratory discourse, the process takes place in a person's mind. After he comes to a conclusion, he puts it on paper. Therefore, the written exploratory discourse is an artificial fabrication of thought, and the style often reflects this. There is a noticeable intrusion of the encoder and the decoder in dialectic. There can be an internal dialogue too. Since the mind is investigating an unknown reality, sometimes there is no clear denotative set of meanings for words. As a result of this the style of exploratory discourse can be very ambiguous. It is quite objective, but more emotional than scientific and informative discourses. Imagery patterns are characteristics of this discourse too. Irony and humor are used heavily. Paradox is frequently used because it is difficult to explain some of the aspects. As Russell points out, interrogatives are used a great deal in this discourse. We see the use of interrogatives in the early Platonic dialogues. The conditional words and if clauses are also heavily used.[93]

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[93] Plato, The Collected Dialogues of Plato, Translators, Lane Cooper et al, (New York: Pantheon Books, Inc., 1961).

TEACHING EXPLORATORY DISCOURSE

The best way to develop ideas into sentences and into paragraphs is to provide experiences and opportunities to share ideas. This suggestion is especially true in the production of an exploratory discourse.

For this purpose the students can be provided with an idea that is debatable and can be asked to gather information that might support or contradict the given idea. The following day, under the guidance of the teacher, the students try to see inconsistencies by discussing the topic with one another. If the inconsistencies are very crucial then they are asked to look for another solution or to get to a new hypothesis.

Before getting involved in a discussion of this type, an exploratory article is analyzed, pointing out the item that the author is dissatisfied with, how he reaches a conclusion in finding his new model, and how he applies his new model to the old frame.

In the stage of production, the students can also be asked to suppose a situation different from the accustomed one and be told to write the results of that change. This type of writing needs, however, some imagination. But it is a useful type. Even at the early stages, it is useful in teaching "if.........then" clauses, "either..........or" clauses and so on.

NATURE OF PERSUASIVE DISCOURSE

Persuasive discourse is primarily focused on the decoder and attempts to lead him to a certain action, emotion or belief. Propaganda, advertisements, and sermons are examples of persuasive discourse

Historically, persuasion was usually called rhetoric, although "rhetoric" traditionally has had three crucial meanings:

1. A stylistic concept of rhetoric gives importance to literary elements in discourse. Therefore, it stresses figures of speech. Gorgias is one of the early sophists who began this notion of rhetoric and it has persisted throughout the centuries.

2. A very broad view of rhetoric extends it to mean communication in general. Isocrates is the early representative of this concept of rhetoric. Cicero took Isocrates' view into Latin. Quintilian, Campbell and Richards are outstanding proponents of this view.

3. The Aristotelian concept of rhetoric is called "limited persuasion." Aristotle excludes scientific and exploratory as well as literary and expressive material from the area of rhetoric. He includes political speeches and legal oratories in his notion. Today we would also include commercial advertising, religious sermons and other blatant as well as subtler forms of propaganda.[94]

Of these three views, the last is the notion of rhetoric taken in this book. The characteristics of this kind of discourse can be classified under these headings:

1. It is only seemingly probable.
2. It usually involves a choice to be taken after the discourse.
3. As far as morality is concerned, it is neutral, though some people think it is immoral.
4. It has to be analyzed in light of the situational context in which it occurs. This is very important in the teaching of persuasion to foreign language students.
5. There is a strong intrusion of the decoder.
6. There is strong intrusion of the encoder as well.
7. There is usually an intrusion of emotional words and phrases.
8. As Russell points out, every persuasion is really a hidden imperative.[95]

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[94] Kinneavy, A Theory of Discourse, pages 216-270.

[95] Russell, *op. cit.*, pages 58-60.

9. A person should know the culture in order to be able to understand the persuasive discourse of that language because a message that is persuasive to one culture may not be persuasive to another culture.

In the process of persuasion, the decoder has to choose his means of persuasion first. Aristotle distinguished three means of persuasion. One device of the persuader is the ethical argument, whereby he can try to persuade others by his character or image. The second device is the pathetic argument where the speaker tries to appeal to the emotions of the listener. He has to know the culture of the listener in order to succeed in this argument. The third device to be used is the subject-matter proof. The listener can be persuaded by using one of these subject-matter proofs: (1) the examples in an inductive theme, (2) enthymemes in a deductive theme, and (3) topics, meaning the particular arguments that appeal to a given culture or a subculture, which the persuader keeps ready to be used according to the needs of the audience.

In persuasive discourse, a speaker tries to persuade others without necessarily following a strict organization. However, in much propaganda there are four steps often followed. At first, the speaker introduces the subject. Secondly, in the narration he tries to get the attention of the listener by appealing to his interests and emotion. Thirdly, he announces his thesis. He can either use an anti-climactic order by presenting his thesis first or a climactic order by holding it to the end. Then he emphasizes the logical proofs and finally brings the emotions into a climax.

In the style of persuasive discourse, there is expected a correctness in the grammar of the subculture, clarity in semantic aspects, and impressiveness in the discourse features. Since readability and listenability are signigicant in persuasion, great emphasis is put upon the decoder. The persuader tries to show through the use of language that he is a good man in the eyes of the audience; that he knows a great deal about his subject, and that he is deeply concerned with the well being of the audience. For this purpose the level of dialect should be chosen according to the listener. In order to draw the attention of the listener, the speaker can even get away from the natural forms and reality by using figures of speech.

TEACHING PERSUASIVE DISCOURSE

Persuasion plays an important factor in any kind of culture. The students, therefore, should be trained in a way that they can realize the persuasion in written or oral discourse and analyze it as good or bad persuasion. Of all the kinds of discourse, the persuasive may well be the most important. Whole cultures have been dominated by other cultures by means of persuasive discourse in political, religious, and commercial areas.

The usual way to teach persuasive discourse in a foreign language class is to get examples of persuasive discourse with the translated forms and compare them with persuasive discourses written in the native language. The students are then able to point out how the emotional and cultural concepts used and the stylistic points differ in each article.

Besides the points that are mentioned above a persuasive passage can be analyzed from the point of redundancy, choice of words, the use of ordinary words in different contexts carrying different meanings, and the level of language which changes according to different audiences. The students can be given the chance to realize how significant it is to choose the audience before writing and what unpleasant results they could arrive at if they ignore the nature of their audience. They should be given the notion that effectiveness of their persuasion lies in the organization of their arguments.

NATURE OF EXPRESSIVE DISCOURSE

Any discourse involves some expressive components. Even a scientist reflects some of his personal identity in his writing. Typical examples of individual expressive discourse are diaries, journals, psychological interviews, suicide notes, confessions, autobiographies, etc. Examples of group expressive discourse can be seen in cultural myths, declarations of independence, legal contracts, and so on.

Most kinds of personal expressive discourse are heavily emotional. In group expressive discourse, the emotion may be hidden although it is still there. Signing a contract to buy a home or land is emotional but the contract itself is not emotional at all.

Although expressive discourse is very important in a complete composition program, the program which is being planned for the Middle East Technical University will not give much emphasis to this kind of composition. It is mentioned here only to point out its importance.

TEACHING THE EXPRESSIVE THEME

There are several cautions to be made about expressive writing. The student has to write on an open ended topic. In this case, the teacher cannot be a good judge. Therefore, grading the expressive writing is not possible. Only some encouraging remarks can be made. The teacher should not correct the structure and choice of words. He should only be concerned with the idea. In this situation, stressing correctness may tend to destroy self expression. Therefore, the expressive theme should not be used too often in composition assignments in this kind of program.

NATURE OF LITERARY DISCOURSE

The discourse components for the communication process were given as an encoder, a decoder, signal and reality. If the signal or language product is emphasized more in the process of communication, the result is literary discourse. It is easily seen how intricately the language is worked out with elaborate patterns or rhythms, figures of speech, delicately drawn characters, plot structures, etc. Poems, dramas, novels, short stories, movies, popular songs, jokes, folk legends, situation comedies and children's stories are among the common examples of literary discourse.

As the examples suggest, too, literature is understood as imaginative fiction. The only reason why literary discourse is different from other discourse is because it is self-conscious about language and language patterns.

There may be different approaches to literature:

1. It may express the author's personality, his inner feelings, and his needs and desires.
2. The main purpose may be to affect the feelings or the convictions of the audience.
3. It may express the reality as it is observed and felt by men in a vivid but actual manner.
4. It may be strictly for entertainment.

These four approaches have been called respectively, the expressive, the pragmatic, the mimetic, and the objective approaches by a prominent literary theorist, M. H. Abrams.[96]

As can be seen, humanity plays a great role in all approaches to literary discourse. As a result of expressing and appealing to humanity, language is used in a very sensuous and emotional way as well as an intellectual way.

Contrary to scientific discourse, literary discourse is usually connotative instead of being denotative. However, meaning is given in an indirect way through the well worked out form and structure of the language in appropriate contexts.

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[96] Meyer H. Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition, (New York: Oxford University Press, 1953), pages 3-29.

The basic component of style in literary discourse is the unity which makes the creation possible with well chosen words and syntax. Literary discourse is so intricately woven that only one aspect of it would not give the whole point of view.

The organization of literary discourse depends on the unity. While developing the probability, the author tries to keep the unity. As all the details are gathered together, the relationship between these elements become clearer.

TEACHING LITERARY DISCOURSE

As with expressive discourse, the program planned for Middle East Technical University is not oriented to a heavy emphasis on literary writing. However, some exercises can be profitably used with the students. One effect of doing this can be to show the students the differences between literary writing and other kinds of writing.

In teaching literary discourse the students are led to realize how the use of different words plays a great role in expressing the author's humanity to produce the sensuous, imaginative and emotional appeals to the audience. They can be shown how structures and patterns worked out to make the abstract forms refer to a special unity. The students should be aware of how the combinations of phonological components of the language (rhyme, rhythm, intonation), the combination of grammatical components (single, compound and complex syntax), the combination of the semantic components (figures of speech, different noun and verb phrases), the other aims and modes, the situational and cultural contexts help the author to fulfill his literary purpose.

At the production step, with the help of the teacher, an informative discourse can be changed into a literary one by making a few changes in the noun and verb phrases according to the mood that is desired. This way the students see how words and patterns affect the aim of the discourse.

CHAPTER IV

AN APPLICATION OF A THEORY OF DISCOURSE TO THE TEACHING OF COMPOSITION TO FOREIGN LANGUAGE STUDENTS

SUGGESTED ACTIVITIES FOR TEACHING COMPOSITION

In the light of the different opinions of scholars on teaching English composition to foreign students at different levels, the present chapter attempts to suggest some kinds of exercises for the program aimed at in the Middle East Technical University in Turkey.

The method can be applied in two steps: (1) precomposition exercises, and (2) controlled composition exercises. These exercises can be used at three levels: (a) elementary, (b) intermediate, and (c) advanced. The length of time given to precomposition and controlled composition varies according to different levels.

Carr's method of using reading comprehension with composition teaching heavily influences this program because Middle East Technical University students, starting in the freshman class, will always be writing on the basis of the reading material in their science classes. The best way to teach them the organizational patterns in composition is through the analysis of reading material. This way the students recognize the relationship of ideas within the paragraphs and essays. In the introduction of organizational patterns Kinneavy's theory on discourse will be used and his chart on the field of English discourse will be applied for this purpose.[97]

It is frequently pointed out by many people that composition exercises or assignments should be based on readings which serve as models.

The reading material can be used at the precomposition step where the students are helped to choose the topic sentence and the facts supporting it and told to copy the passage in their notebooks. This way while they are engaged in transcribing the mechanics, the organizational patterns deepen in their minds, and later when they start writing their own compositions they will have some notion about different ways of developing their ideas into paragraphs.

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[97] Kinneavy, James L., A Theory of Discourse, (In Press), page 26.

The approach of both Carr and Kinneavy stresses the importance of composition beyond the sentence level. In other words, both are concerned with a larger whole, and not with just individual words or phrases or sentences. This has been called the holistic as opposed to the meristic approach. Others who favor this approach are Praninskas, Robinson and Arapoff. However, none of these writers favors a completely open ended type of theme for intermediate foreign language students. Consequently, all favor the use of controlled themes and exercises that go beyond mere choices of words or patterns of sentences.

The aims of using controlled composition go parallel with the steps of teaching composition which Mary Finocchiaro lists as follows:

1. "Develop the students' skill in using the English Language correctly.
2. Give them information about and practice in the mechanics of writing.
3. Help them organize their ideas in an appropriate logical order.
4. Provide them with numerous experiences which will enrich their lives.
5. Give them an awareness of the different writing styles and formats demanded by different situations."[98]

In precomposition exercises Praninskas',[99] Robinson's,[100] and Arapoff's technique, some of Brooks'[101] and Rivers'[102] suggestions will be used in the application of these techniques. In controlled composition Kinneavy's theory will be applied,[103] combining Carr's[104] suggestions and Finocchiaro's[105] methodology and Arapoff's, Robinson's and Praninskas' techniques.

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[98] Finocchiaro, op. cit., pages 41-42.

[99] Praninskas, op. cit., pages 146-148.

[100] Robinson, op. cit., pages 266-270.

OUTLINE OF A PROGRAM FOR ELEMENTARY, INTERMEDIATE AND ADVANCED LEVELS

As a result of this study a rough outline of the program is given below:

I. Elementary Level
  A. Pre-composition exercises
    1. Analysis of the model
    2. Copying the model
    3. Dictation
      a) Spot dictation
      b) Transliteration
      c) Dictation of memorized dialogues
  B. Controlled composition
    1. Analysis of the model
    2. Copying the model, making morphemic, syntactic or semantic changes according to the given situation and directions
      a) Changing questions to statements
      b) Changing the person
      c) Changing the tense
      d) Other activities which are considered appropriate by the teacher

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[101] Brooks, *op. cit.*, pages 177-178.

[102] Rivers, *op. cit.*, pages 246-255.

[103] Kinneavy, *op. cit.*, pages 14-32.

[104] Carr, *op. cit.*, pages 30-34.

[105] Finocchiaro, *op. cit.*, pages 45-46.

II. Intermediate Level
- A. Pre-composition exercises
  - 1. Analysis of the model
  - 2. Dictation
- B. Controlled composition
  - 1. Analysis of the model
  - 2. Copying the model making some morphemic, syntactic and semantic changes according to the given situation and directions
    - a) Changing questions to statements adding an adverb in each
    - b) Changing questions to statements and adding another sentence related to the previous one
    - c) Questions about a picture are asked and the answers are written on board after they are discussed orally. The answers are erased and the same questions are asked and the students write their composition by answering the questions.
    - d) Re-writing the model by combining the given sentences using different kinds of clauses
    - e) Changing the model to indirect speech
    - f) Combining the sentences in the model to conventional sentences

III. Advanced Level
- A. Pre-composition exercises
  - 1. Analysis of the model
  - 2. Copying the passage, making some grammatical changes according to the given situation
- B. Controlled composition
  - 1. Analysis of the model
  - 2. Writing composition by changing the aim, the mode, the medium, the art or the content of the model passage
    - a) Writing a paragraph in a set of patterns:

There......... It.........
E.g., There is a book on the table. It is about wild animals that live in Africa's jungles.

b) Re-writing the passage, changing the scene or the character
c) Answering a series of questions orally, then combining and summarizing the answers to the questions to form a paragraph or an essay
d) Changing an article written to a newspaper to a friendly letter
e) Changing a descriptive passage into a classificatory one
f) Other activities suitable to the needs of the class

As the outline of the program suggests, the lessons are prepared to introduce the students to the new idea or the concept to be developed. The lessons are divided into four main parts as follows:

1. Introduction of a model paragraph
2. Analysis of the paragraph, which gives the students a chance to think about and discuss the given paragraph
3. The practical portion develops the student's grammatical knowledge through some oral and written exercises.
4. At the production level, the students apply what they have learned in the first three parts of their own discourse.

The students are not expected to attain any given literary or aesthetic quality in their compositions. They are only helped to achieve intelligible paragraphs in acceptable English through logical development. The lessons are planned to help them use both the correct grammatical forms and to some extent to have some competency in their writing (what to say, how to organize, how to say).

To maintain their competency in rhetoric, the topic of the composition will be something that students have personal experience or knowledge of so that they will not worry about "what to say." The model paragraphs and discussions will show them "how to organize" their writing. The exercises related to the model paragraph will help them use the necessary words, phrases and sentences for "how to say it."

Keeping the objectives in mind, the following criteria are given for the selection of the model composition and making the lesson plans:

1. The compositions, while elementary, should have some interest value to adult students.
2. The model paragraphs should be simple enough to be easily transposed to their own writings.
3. Lexical items related to the topic may be given in lists under different headings in different context.
4. Although the students are introduced to all the aims of discourse, the modes are presented in relation to informative discourse only.
5. The production of the different rhetorical styles is limited to simple paragraphs of scientific discourse, persuasive discourse, and informative discourse illustrating the narrative, descriptive, classificatory and evaluative modes.
6. Since the main concern is not having the students write in literary fashion but rather in trying to get them to express themselves fluently and adequately with fewer errors in organizational pattern, the model paragraphs should include only the grammatical structures that the students have already studied.
7. The students are asked to produce their compositions by changing the given questions into

statements or by using transition words or connectors to develop the given sentence into a paragraph.

8. Through the use of the models, the students are exposed to the use of various syntactical and structural items related to specific discourse.
9. The model is simple enough for the students to understand as well as to imitate.
10. The use of audio-visual aids is encouraged, to motivate the students in their compositions.

CHAPTER V

SOME TYPICAL LESSON PLANS FOR THE INTERMEDIATE LEVEL

INDUCTIVE THEME (Generalization)[106]

General Information

In making a generalization there are a few factors you should consider:

1. In your generalization try to give a factual statement rather than your opinion. It is usually easier to report a fact.
2. Mention the group that your generalization includes. If the generalizations are not limited or qualified they might be wrong because it is almost impossible to apply a very general statement to every group. If you cannot name a specific group, you can use determiners like some or most with your noun phrases or you can limit your generalization by using adverbs like usually, sometimes, often, or you can reduce your generalization by a condition. For example: If they are properly used, dictionaries are useful for students. Sometimes your generalization refers to a particular incident. You cannot make a generalization saying "Little brothers are annoying," if your brother annoys you, but you can refer to your brothers saying, "My little brother annoys me."

Typical Classroom Assignments

1. Read the following list of generalizations and try to improve them according to the suggestions given above:

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[106] For a more thorough treatment of the inductive theme, see above, pages 39-47.

a) Water freezes at zero degrees Centigrade.

b) Smallpox is not a serious disease any longer.

c) Assembly speeches are always dull.

d) Milk is good for people.

e) Girls aren't interested in mathematics.

2. To make sure of the acceptability of generalizations, try to give enough reasons or evidence to support your statement. For example, decide which of the two examples is based on a more acceptable generalization. Which has reasonable evidence?

a) A high school study showed that students who were good in their lessons did not drive automobiles to school, but the students who did poorly in their lessons drove their automobile. As a result of this investigation, the Board of Education in that city came to a conclusion that driving automobiles affected the students in their studies and forbade the students to drive cars to school.

b) The insurance company cancelled the insurance of a driver who was judged by the traffic police to have caused four accidents.

3. Read the paragraph below and try to answer the questions.

> The Slangonians were afraid of fire. Only certain members of the tribe were permitted to handle the tools used to strike a flame, and indeed, most Slangonians were happy to avoid the awesome responsibility. If the campfires went out while all the fire handlers were away, those remaining in camp would get along without fires for their heating and cooking until one of the properly appointed fire makers returned. Furthermore, if a tribesman were sent to another camp to bring fire, he would run all the way back with it, holding the firebrand rigidly at arm's length and wearing a terrified expression on his face.[107]

a) What generalization has the writer made?

b) Check the instances he has given for support: are there enough to convince you or does he need more?

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[107] David A. Conlin, George R. Herman, Operations in Modern Grammar and Composition, (New York: American Book Company, 1971), page 287.

c) How well does the writer reduce his generalization?

d) Do the reasons have a natural order?

e) Are some reasons more important than others? Where are the most important reasons placed?

f) Rewrite the paragraph in the present tense.

Suggested assignments

1. Use a chemistry experiment where you come to the conclusion that combinations of certain chemicals produce a specific result. Be ready to discuss your generalization in class by explaining each step you went through and the precautions you took to insure that your results would be valid.
2. State the facts you observe about school styles in one of the following areas: clothes, hair fashions, jewelry, etc. To test the acceptability of your statement, station yourself in a good place to observe students before and after school and at lunch time. Write your observations and your generalization based on your observation.
3. Pick up a magazine in the school library or one you have around the house or the dormitory, e.g., Hayat, Akis, Reader's Digest, Life, Seventeen, etc. After you study the articles, the pictures and the advertisements, try to come to a conclusion about the audience the magazine is intended for.
   In your observation consider these questions:
   a) What do the editors seem to think readers are interested in?
   b) Which age group is the magazine mainly for? Younger or older people?
   c) Is it mainly for boys or girls?
   d) Is it for readers with special knowledge or for the general public?

In each case provide the evidence for your generalization.

4. Read the paragraph below and try to answer the questions.

> Why is the clear sky of the daytime blue, whereas the sunlight itself is yellow? Sunlight is composed of many colors, as we observe when the light passes through a prism, or through raindrops or the spray of a waterfall; it contains all the colors of the rainbow. As sunlight comes through the atmosphere, the violet and blue light is most scattered by air molecules, and the red light is least affected. Hence on a clear day the sky takes on the blue color of the light that is scattered down to us most profusely.[108]

a) What is the writer trying to prove?

b) What reasons does he give to prove his statement?

c) Can you use a declarative sentence instead of a question for the first sentence?

d) What kind of organizational pattern is used? Has the writer started with a generalization or evidence?

e) Do we learn anything about the personal feelings of the writer about the subject?

DEDUCTIVE THEME[109]

General Information

Suppose you planned to walk to the classroom with your roommate this morning. You are either going to wait for him or go alone. If you wait for him, you know that you'll be late. You come to this conclusion by the assumption that he is always late to class. Then you think of going alone but this time you don't want to walk to school by yourself. You judge these two values and think of their results. Which is worse: being late to school or walking by yourself? Then you decide not to wait for your friend because being late is worse than walking alone.

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[108] Robert H. Baker, Introduction to Astronomy, in Creative Pattern Practice: A New Approach to Writing, (New York: Harcourt, Brace & World, Inc., 1966), page 194.

[109] For a more thorough treatment of the deductive theme, see above, pages 42-47.

The process of reasoning that is used in this type of conclusion is called a deductive process. The logical analysis involves the assumption: "If he is not ready yet and he is always late, then he is going to be late today too."

In mystery and detective stories there are some good examples of deductive reasoning when the detective deduces what has happened from the known facts.

In the paragraph below Dr. Martin Luther King, Jr. uses deductive reasoning in his speech given in Washington in 1963:

> In a sense we have come to our nation's Capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and The Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.
>
> It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro a bad check; a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check--a check that will give us upon demand the riches of freedom and the security of justice.[110]

1. What is the promise given by the Constitution and the Declaration of Independence?
2. Has the promise been kept? If not, in which respects has it been lost?

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[110] Martin Luther King, Language/Rhetoric: The Oregon Curriculum: A Sequential Program in English, Ed. Albert Kitzhaber, et al, (New York: Holt, Rinehart and Winston, Inc., 1970), pages 390-391.

3. What does Dr. King ask for?
4. How does he arrive at this conclusion?
5. What is his assumption?

Assignment for Class Use

1. In deductive writing we think in terms of assumptions, evidence and conclusions. Point out which part is missing in the following pairs of statements.
    a) We'll never be able to keep our committee's plans secret until the surprise announcement. We have three girls on the committee.
    b) He looks pale today. He must be sick.
    c) How can I deny what I have said? I was there at the time and saw what happened myself.
    d) He must be taking history this year, because most freshmen take history.
    e) It must be true. I read it in the newspaper.
2. Then combine the assumption, the evidence and the conclusion in one statement using this pattern: "If... and, ... then ...."

EXPRESSIVE WRITING

General Information

In expressive writing, the author expresses his real experience in the world without focusing his attention on any restrictions to the use of vocabulary or syntax. In a way, the author writes for himself. He puts down whatever comes to his mind without stopping to think about its structure. He does not usually give himself a chance to twist around an idea.

The reader of expressive writing can easily read the mind of the author and follow the movements of the waves as they bring up all the strange and exciting things from the bottom of his consciousness.

Here is an example of expressive writing where a little girl is frankly speaking to herself:

> Everyone around here is having an awful time getting along with me. I'm being positively intolerable. Mom is trying really hard not to say anything in the wrong tone of voice, so that I feel kind of--what's that old fashioned word, ashamed of myself. One day I'm in a great mood, and you could yell at me all you wanted without making me mad or hurt. The next day (or the next hour for that matter you could say "Good morning," then yawn, and I'd burst into tears. I suppose that is not awfully abnormal (at least that's what Mom says--in her psychological tone, "It's just a phase. You'll grow out of it.") By the way, that makes me mad, too. I don't like to have my life summed up in a series of phases. It seems like she's saying, "You can't help acting like an idiot. It comes natural at this age. But don't worry, you'll outgrow it. It'll pass." [111]

1. What is the big confession that she makes of herself?
2. Does she like the way she behaves? How do you get that impression?
3. Why does she get angry when her mother tells her that "It's just a phase?"
4. Does she also accept the truth? How do you know that she does or she does not?
5. See how many contractions you can find in this paragraph that would not normally be found in formal writing.

Assignment for Class Use

Suppose you are the parent of the child. Change the above paragraph into an informative writing by making the following changes:

1. Change the first person into third person.
2. Change the third person singular and the word "Mom" to first person singular.

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[111] Ken Macrorie, Writing to be Read, (New York: Hayden Book Company, Inc., 1968), page 10.

3. Replace the second half of the third sentence (so that I feel...) with a suitable expression.
4. Instead of the sentence that starts "I suppose that is..." tell that her mother tried to convince her that it was not awfully abnormal but it was just a phase which she would grow out of.
5. Instead of the expression by the way use the word however.
6. Change the present tense to past tense where possible.
7. Change the informal contractions to formal forms.

INFORMATIVE WRITING

General Information

In informative writing the writer gives information to his reader, assuming that the reader does not know much about what he is going to say. He can either report the events that took place or explain the fact to his reader. Contrary to scientific writing, he does not bother to prove his statements by giving evidence.

In reporting the events he can use different organizational patterns. He can either use the climactic or the anti-climactic order by giving the most important news first or last, or make use of the time sequence. In journalism it is common to use who, where, when, what, how questions.

Here is an example of informative writing which explains how to make a waste basket for your room:

How can I make a wastebasket for my room?

> If you have wall paper left over, after your room has been papered, you may use it to make a wastebasket to match the walls. First, you must find a container suitable for covering. This may be a pasteboard box, a cylindrical paper carton, or a plastic container which can be cut to the desired shape or it may be a wastebasket that is not suitable for the room as it is.

Next, you need to cut the paper to fit both the inside and the outside of the container. Pains should be taken to see that the pattern of the wallpaper will match at the seams. If the container is rectangular, it may be necessary to use five separate sections for the four sides and bottom of the interior. Strips must be cut to cover the top edge and to strengthen the corners. Finally, the sections can be pasted in place. You now have a distinctive wastebasket that goes with your room as though it were made for it--and it was! [112]

1. What is the first step in making a wastebasket?
2. What is the second step?
3. Is the writer using any first person forms in this article? In order not to use the first person, what kind of structure is used in most of the sentences?
4. With respect to structure, is the writing objective or subjective?

Classroom Assignment

1. Suppose you made a wastebasket for your room. Explain how you made it by considering the following factors:
   a) Which tense are you going to use?
   b) Since you say that you made it, which pronoun are you going to use?
   c) Will your sentences still be passive?
   d) Will you be using auxiliaries that show probability or advice such as "can, may, must, should?" Why?
   e) Do you need to change the last phrase of the last sentence? Why?
   f) How can you improve the second and the third sentences?
   g) After mentioning one kind of container you used in making a wastebasket, can you name some others as possibilities?

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[112] David A. Conlin and George R. Herman, Procedures in Modern Grammar and Composition, (New York: American Book Company, 1971), page 319.

2. Write a paragraph answering the following questions. If the question does not contain a question word, change that question into a positive statement.
    a) What are some of the essential parts of a microscope? (Tube, adjusting screw, the lenses, the table and the illuminating mirror)
    b) Where is the tube pointed? (Downward)
    c) Are the eyepiece lenses at the top and the objective lenses at the bottom of the tube?
    d) Where is the glass on which a specimen is put positioned? (On the table for observation)
    e) How is light reflected upon the specimen? (Through the opening in the table, from the illuminating mirror below)

PERSUASIVE WRITING[113]

General Information

In persuasion, the primary goal is to make the reader accept a belief, agree to a judgement or do a physical action.

In persuasion, the writer must assume that the reader may be doubtful or unwilling to accept or agree to the proposal. For that reason, he must try to convince him in an effective way.

In order to be successful in persuasion, first of all the writer should begin his writing in such a manner that he can draw the attention of the reader. Next, he should put a strong argument near the beginning of the article and one near the end. Finally, he should end his article with a clear statement that indicates what the reader should do.

Let us examine the article below, pointing out the persuasive elements:

> Cans. Beer cans. Glinting on the verges of a million miles of roadways, lying in scrub, grass, dirt,

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[113] For more discussion of the nature of persuasion, see above, pages 58-61.

leaves, sand, mud, but never hidden. Piels, Rheingold, Ballantine, Schaefer, Schlitz, shining in the sun or picked by moon or the beams of headlights at night; washed by rain or flattened by wheels, but never dulled, never buried, never destroyed. Here is the mark of savages, testament of wasters, the stain of prosperity.

Who are these men who defile the grassy borders of our roads and lanes, who pollute our ponds, who spoil the purity of our ocean beaches with the empty vessels of their thirst? Who are the men who make these vessels in millions and then say, "Drink--and discard?" What society is this that can afford to cast away a million tons of metal and to make of wild and fruitful land a garbage heap? [114]

1. Is the message of the article clear? What is the author's main point?
2. Why does she use short sentences at the beginning of the first paragraph?
3. Does she make her main point clear at the beginning?
4. How does the writer use questions in the second paragraph?
5. In persuasive writing there is usually a command hidden in the last paragraph. What is the hidden command in this writing?
6. In the first paragraph, pick out the verbs that strengthen her argument. What do these verbs refer to?
7. Pick out the verbs in the second paragraph that strengthen her topic. How do these verbs differ from the ones in the first paragraph?
8. The writer ends the article with these two noun phrases: "fruitful land," "a garbage heap." Can you find out from the article the words and expressions that refer to these two items?
9. Does the writer only blame men for polluting the land with beer cans? If not, who else does she blame?

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[114] Marya Mannes, "Wasteland," reprinted in English 10: Composition, Language, and Selected Skills in Reasoning and in Reading Literature, Ed. Bernard R. Tanner et al., (New York: Addison-Wesley Publishing Company, 1969), pages 35-36.

Assignment for Classroom Use

1. Suppose you went to a country where you saw all the scenes described in the first paragraph. Now rewrite the first paragraph obeying the following directions:
    a) Join the first three sentences into one using your own subject, verb and predicate and filling in the appropriate form of the verb to be which is omitted on purpose in the given paragraph.
    b) Use the past tense in rewriting.
2. Rewrite the second paragraph, obeying the following directions:
    a) Change the possessive pronouns into definite articles.
    b) Do not make any changes in the tense in the second paragraph.
3. In each case how have the changes affected the persuasiveness of the piece?

CHAPTER VI

CONCLUSION

In this thesis an attempt is made to find a suitable method of composition teaching for the English language program at the Middle East Technical University. For this purpose, research is done on the techniques of teaching composition in English to foreign students as well as to native speakers of English at secondary and high school level.

The research indicates that most composition teaching in foreign language programs is based on grammatical exercises. However, it is recognized that in recent years, there has been a tendency to use the aims and modes of discourse as basic patterns in composition programs of English for native speakers with a few attempts in teaching composition to foreign students.

Assuming that the patterns of discourse give foreign students a wide scope in arranging sentences of their own on a particular idea within a specific framework, further research is done into the nature and teaching of the aims of discourse.

As an outcome of this research, an outline of a composition program is prepared for the elementary, intermediate and advanced levels. Some typical lesson plans are presented for the intermediate and advanced levels. These are based on current knowledge.

If the prepared lessons, applied in the intermediate classes at the Preparatory School of English Language of the Middle East Technical University, prove to be successful in improving the writing skill of the students, the program can be extended to apply to all students in the Preparatory School.

The composition program that is proposed can be used in connection with comprehension. While the given passage is analyzed from the semantic point of view, emphasis can be put on the organizational patterns that maintain the meaning of the passage. The comprehension questions that are asked and discussed in the classroom can be handed out to students after class. They may be told to write the answers to the questions as homework. This type of activity will give them a chance to go over the passage once more and give them some training that will enable them to see the essence of a given passage. As they read the passage at home to write the answers to the given questions, they will be aware of the organizational pattern since their attention has been drawn to it previously.

The same program can also be applied orally at a stage where students have not yet acquired writing skill. At this stage, through an analysis of content and the organizational pattern of a passage, students are given the notion of different types of writing in which an idea or a concept is developed in a manner significant to that particular type of discourse.

At later stages, when students start writing, having acquired different organizational patterns to fit their ideas, they can concentrate more on the choice of words and sentences that are suitable in expressing their ideas in a selected pattern.

However, the logic dominating the selected pattern can be reviewed once more by introducing students to a passage written in that specific discourse. In the process of writing, the analyzed passage serves as an example. In one sense, it limits the use of vocabulary and structure so that students do not include a phrase or a construction which is irrelevant to the topic they write on. In another sense, the example passage enlightens and leads them in arranging their thoughts within sentences in ways that are appropriate both from the point of semantics and of syntax.

Hopefully, this type of composition program can be applied to similar situations where English is taught for academic purposes rather than touristic purposes. The program that is developed with the latter purpose in mind mostly emphasizes the oral comprehension. However, a language program oriented towards the academic needs of the students who will be taught other courses in a target language has to include a type of composition program that will give students an opportunity to shape the foreign language acquired mostly through grammatical exercises not in any sequence of semantic unity.

Conclusively, the suggested program is expected to provide students some activities that combine procedures related to syntactic, semantic, and logical values which will yield unity in that particular language.

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VITA

Özden Ekmekci was born in Adana, Turkey on July 16, 1939, the daughter of Meliha and Kazim Oskay. After completing her work at the American Academy for Girls in Istanbul, she entered Ankara University in 1958. She received the degree of Bachelors of Arts from Ankara University in June 1962. In October 1962 she started teaching English at the English Preparatory School of the Middle East Technical University in Ankara. In September 1969, she came to the United States on leave of absence and entered the Graduate School of the University of Texas at Austin.

Permanent address: Eser Sitesi D-2-13
Bahcelievler, Ankara
TURKEY

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